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A Relevance-Theoretic Approach to Bridging Cultural Barriers in Translating Implicit Features of Korean Fiction into English

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Thesis submitted for the degree of PhD

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Abstract

This research examines the translational issues arising from conveying implicit features of Korean literary source text in the English target language (hereafter referred to as “TL”) by consulting Korean scholarship, and it subsequently attempts to account for problematic issues within a relevance-theoretic framework. Its ultimate aim is to seek effective ways to represent the literary devices of the Korean source text, with a particular focus on implicitly conveyed textual content and form, such as implicature, which can be understood as “a component of speaker meaning that constitutes an aspect of what is meant in a speaker’s utterance without being part of what is said”(Horn, 2006, p. 3). This investigation is intended to produce findings that can contribute to developing a methodology for analysing translation. The thesis asserts that the value of a pragmatic perspective is crucial to analysing culturally-tied features which are used as literary devices, including such tropes as irony and metaphor found in Korean literature (i.e., modern fiction). It entails an examination of particular linguistic features used as implicatures, particularly those expressions that are at risk of cultural misunderstanding by mistranslations between the Korean and English languages. The primary sources for this analytic work derive from Korean experts on translation evaluation; in addition, further analyses are conducted on a set of translations of Korean texts, albeit all segments. Some of their analytic approaches indicated shortfalls and the need to account for their assessments. In turn, this paper re-examines the issues they raise by focusing on the disparity in language use and its effect on implicatures between the Korean source and English target languages. The expectation was that the problematic translational behaviour with regard to implicatures could be explained and redressed. As it turns out, insights from relevance theory (Gutt, 2000; Sperber & Wilson, 1986), derived from Grice’s (1967, 1975) work on language and communication, can prove to be beneficial in redressing translational issues arising from culturally dissimilar use of implicature.

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Romanisation:

To transliterate Korean, where necessary, this thesis has adopted the McCune Reischauer system. However, for the names of the authors, I have chosen to use the Romanisation system preferred and used by authors and translators in their publications. As a result, there will be inconsistency in Romanisation in the main text and the bibliography of the thesis. For instance, the author 조정래 is Romanised as Cho Chǒngnae in some publications but as Jo Jung-rae in others because the author himself seems to use the latter. In this case, this thesis uses both ways of Romanisation.

Chapter 1 Expectations of Translation

1.1 Introduction

This thesis surveys English translations of Korean literary texts with a view to examining how they represent what is implicitly conveyed in the source text (hereafter referred to as “ST”). Limiting the discussion to fiction, this survey aims to identify those implicit features in the ST which trigger implicit understanding between the ST and its readers, but do not transfer the same kind of implicit understanding to readers of the English target text (hereafter referred to as “TT”). For this purpose, Korea STs are compared with English TT versions. As for the methodology, this thesis proposes to apply a cognitive linguistic approach, namely the relevance-theoretic approach to analysing ST and TT contrastively. The ultimate objective is twofold: to ascertain relevance-theoretically-based analytic models so as to establish the basis for evaluating translations; and to find reliable translation methods.

The premise of this thesis is that there is a significant gap between the Korean source language (hereafter referred to as “SL”) and the English target language (hereafter referred to as “TL”) systems in allowing ambiguity¹ (or requiring explicitness) in linguistic manifestation. This disparity is attributed to the role of context; and it affects the translatability or communicative effects of translation strategies.

In approaching the problem set forth here, there are relevant viewpoints to consider from several different disciplines. Translation studies, literary criticism and pragmatics, among others, all converge on the importance of language usage. Recent findings in translation studies in both Korea and the West have revealed that the problem in translation between different cultures is attributed to the expectation of equivalence— the same value of something in the ST and TT (Pym, 2010). In fact, there are a continuum of translation theories centred on the concept of equivalence such as naturalisation and foreignization and attempts to evaluate translation from the standpoint of adherence to or departure from the ST, as has been most notably discussed by Venuti, who considered the former to be domestication of source culture

¹ For further categorisation of ambiguity in literature including poetry, see (William Empson, 1973).

(1995), and by Toury (1995, 2012) who is known for emphasizing the importance of following the TL norms. The problem of equivalence is exacerbated when the text in question is of a literary nature and explores creative language, which exploits deviation from the norm and which involves such ambiguous features in implicit language. Further discussions relating to this point with regard to Korean SL will be made in the following chapter.

Among the insights from these disciplines, this research focuses on the applicability of relevance theory, which delves into context and implicit communication; and for this reason, it is applicable to studying translation issues arising from these implicit characteristics of SL usage. The concept of relevance in pragmatics is founded on a cognitive linguistic concept implicature. This communications theory within cognitive pragmatics was developed by Sperber and Wilson (1986, 1995). The term ‘implicature’ was first introduced by Paul H. Grice in 1967, when he distinguished sentential meaning and speaker’s intended meaning and characterized it as “whatever [the communicator] implied, suggested, meant, etc., [...] is distinct from what [was] said”(1975, p. 43). The core of this concept of implicature is that an understanding of ‘what is meant’ depends much on the context to which interlocutors are (cognitively) exposed. Context is a key element that interlocutors consider when they infer meaning from implicatures. Another significant player in operating implicatures is how interlocutors break tacit rules of communication. According to Grice, implicatures depend on the cooperative principles, notably, by way of breaching the communicative maxims that are the subsets of the cooperative principle that Grice has established: brevity, truth, relevance and manner (1975, p. 45).

While Grice’s cooperative principle focuses on the speaker’s responsibility, relevance theory (Sperber & Wilson 1986) underscores the involvement of the hearer in an exchange, emphasising that it is not just the speaker’s intent that establishes a successful communication. This notion is central to inferential readings not only between interlocutors but also between a text and its reader, and between a translation and its reader. Although there are criticisms of its applicability to interpreting the meaning of literary texts (Green, 1997),² it is also

² “relevance theory [...] is not, and should not be, offered as a discovery procedure. Relevance theory only provides a model within which readings, and reading variation can be accounted for” (Green, 1997, p. 141).

appreciated as being beneficial to understanding literary pragmatics, and to translation practice (Hatim 2001; Hatim & Munday 2010). In particular, the theory has been applied to explaining translational behaviour by Gutt (1991, 2000), whose approach focuses on interpretation of the ST and examining the accountability its TT counterpart. The key points of his relevance-theoretic application to translation are inferential procedures, which require the reader to recognise particular elements of ST.

The thesis will proceed in the following order:

The remainder of the first chapter will discuss differences in the role of context, and how it sets apart their respective interpretation of implicit language. It will then briefly assess external forces which influence translation strategies with regard to Korean literature as ST, such as the current trend of government-sponsored translation activity, focused on reaching readerships outside Korea, the world-dominating translation strategy oriented around readability in the English TL, and the need to recognise the novelty of Korean ST.

Following that, in the second chapter, the thesis will discuss the problematic aspects of translating Korean literary use of implicit language. This will include key aspects of Korean language usage, and the focus will be on those features (linguistic, cultural and literary) which are implicitly conveyed to Korean ST readers. Examples will show that the tendency of ST communication by implicit understanding of ambiguous elements (including culturally-restricted references) relies more on context than on linguistic representation for their interpretation. Such elements or references are often embedded in tropes, including metaphor, simile, metonymy and synecdoche; and they are interchangeably referred to as implicit features or implicatures in this thesis.

The third chapter presents the proposed theoretical framework for analysis in this thesis. It is a cognitive linguistic approach, namely relevance theory as applied to analysing translations by Gutt. Despite some criticisms of Gutt's approach, as seemingly 'contradictory' in terms of orientation between the ideas of representation and interpretation, his inferential procedures can be beneficial to both practice and evaluative examination. Recognising this, Hatim and Munday (2010), in particular, have developed questionnaires for students to test the

procedures. These exercises are utilised in order to incorporate them into ways to examine their feasibility in Korean language usage, e.g. implicatures.

The fourth chapter will review Korean translation scholars' analyses in light of the relevance-theoretic approach. Korean scholars contribute to identifying key issues of translation arising from implicit features of Korean ST, but invite an opportunity to re-examine their examples from a relevance-theoretic perspective.

Then, in the fifth and sixth chapters, using the analytic model(s), devised on the basis of Gutt's inferential procedures, and Hatim and Munday's questionnaire, segments of the Korean ST–English TT will be analysed, gathered from published sources as well as those extracted from Korean scholars' studies. Chapter five concentrates on establishing the effect of relevance in relation to analysing ST; and chapter six examines how TT represents certain ST implicatures as narrative devices.

In the final chapter, reaching a conclusion, a report is presented as to the findings and problems suggested by the results of the tests. The conclusion of the thesis will show how a literary pragmatics approach applying relevance theory to analysing translations can establish accountable evaluation procedures, and possibly develop practicable procedures for translating Korean literature into English.

As to the subject of this analytical investigation: segments of English TT of Korean STs have been selected which have features strongly associated with cultural/pragmatic and literary particularities of Korean literature. The analysis involves works of modern and contemporary fiction published between the 1930s and the 2000s, mostly short stories, including but not limited to the following: 메밀꽃 필 무렵 *Memilkkot Pil Muryŏp* by Yi Hyosŏk (1936); 소나기 *Sonagi* (*A Shower*) by Hwang Sunwŏn (1953); 눈길 *Nun Kil* (*Snowy Path*) by Yi Ch'ŏng-jun (1977); 삼포 가는 길 *Samp'o Kanŭn Kil* (*The Road to Sampo*) by Hwang Sŏkyŏng (1973);

유형의 땅 *Yuhyŏng ūi Tang* (*Land of Exile*) by Jo Jung-rae³ (1981); 그 가을의 사흘동안 *Kŭ Kŭlŭi Sahŭldongan* (*Three Days in That Autumn*) by Pak Wan-sŏ (1980).⁴ The hypothesised applicability of the relevance-theoretic approach will be tested on translation segments from a variety of short stories including those from these canonical writers. While keeping the focus on implicit features such as implicature, their role in textual communication will be explained with reference to literary devices and tropes.

1.2 Translation Environment and Concerns for Korean Literature

The presence of Korean literature in Anglophone communities has had a significant effect on the environment and strategies for translation. As with the globalisation of commerce, Korea's interest in fostering a worldwide readership of Korean literature has been accelerating. In the current milieu, where English is the dominant language for worldwide communication, the trend in Korea shows that Korean literature has most often been translated into English. According to Korean scholarship in translation studies, which has developed rapidly since the early 1990s, in-depth studies have been made about translation strategy in the face of globalisation. It indicates that naturalisation has been the primary strategy for translation from Korean into English as it seems to suit readerships in the English language. However, there have also been challenges to the accountability of naturalising methods, because doubts have been voiced as to whether the merit of Korean literature has been sufficiently well-established, and therefore what the value of its translation accuracy might be (Venuti, 1986, 1995).

Since the 1990s Korean literature, particularly modern fiction and poetry, has been translated with the ostensible objective of making it more globally visible. Traditionally, until the mid-1990s, translations had been attempted by Korean scholars who had studied English literature, Western missionaries, and other culturally curious intellectuals who worked or resided in

³ This is the author's Romanisation of his name, but some translators use McCune Reischaur system – Cho Chŏngnae – e.g. Bruce Fulton.

⁴ The Korean titles can be and have been translated differently. These English titles are some of the published translations.

Korea. In the early years of translating Korean fiction, there were only a few volumes available in university libraries of the United States (US) and United Kingdom (UK). Now, with the Korean government's policy of promoting Korean literature, the numbers of English translations of Korean literature have been growing rapidly.

Korean cultural institutions – both privately-organised and government-affiliated agencies – are endeavouring to propel the recognition of Korean literature worldwide via Anglo-American channels. They are effectively the 'initiator'⁵ of translation activity in that they sponsor various translation and publication programmes which ultimately set requirements for translation standards and suggest what to translate. *The Korea Times* and *Hankook Ilbo* sponsor the annual Korean Literature Translation Contest. In addition, the International Communication Foundation (ICF), the Korea Literature Translation Institute (KLTI)⁶ and the Daesan Foundation (Daesan) provide funds for translation projects and publications via grants.

However, the readership of Korean literature is still low in Anglo-American communities. In fact, Korean literature in translation occupies merely 3%⁷ of the American literary market while Korean literary fiction and poetry comprises about 0.7% of this total (Hawkins, 2013).⁸ Anglo-American publishers are known to hold a stronger position in the world book market

⁵ A term used in Holz-Mäntäri's 'translation action model' (1984).

⁶ The KLTI Support Program for Translation sets its purpose as, "The LTI Korea helps produce quality translation of Korean books and, ultimately, aims to contribute to the advance of Korean literature by introducing them to more international readers and raising their understanding." As for its Support Program for Translation of Cultural Content, "It is intended to promote the excellence of Korean arts and culture around the world by helping cultural content tap on the global market."

http://www.klti.or.kr/ke_02_01_011.do [01 Feb, 2011]

⁷ In a 2012 article about world-wide publication trends with regard to translation, Joanna Zgadzaj and Nancy Roberts said that "Major publishers and the media are seriously underestimating the audience for translated books" (Stork Press). Zgadzaj and Roberts compared several countries on the level of interest in foreign literature in translation. They reported rates by country as follows: UK - 2.5%, US - 3%, Poland - 46%, Germany - 12%, Spain - 24%, and France - 15%.

⁸ See: *Korean Journal*, News Report, Chelsea Hawkins, Posted: Jul 24, 2013. Also see same source for similar report in 2010: Comments by Scott Esposito, Marketing Coordinator, Center for the art of Translation, USA. Posted as of Dec. 13, 2010; 9:34 AM on Overseas Publication Information Access: (http://opia.klti.or.kr/news_view.jsp?g_cd=0&cg_id=23&c_id=39&pg=0&nCd=6) [01 Sept, 2013]

because they are viewed as key players in the global community in terms of generating reputation and marketability.

Despite Korea's effort to increase readership within English TL communities, Anglo-American publishers are generally reluctant to accept 'foreign' literature in translation. The Anglophone critics expect a set of literary conventions which tend to be different from those of Korean works. Lack of correspondence of linguistic elements as well as literary conventions are the result of linguistic incompatibilities. Those translations that are accepted must display remarkably fluent readability of the TT. These compound the complexity of the translator's task by increasing the pressure from sponsors in the ST culture to procure readership and commercial success overseas for TT publishers.

Some of the leading translators from Korea indicate that a low level of readability is one of the most pressing problems facing them. Publishers are of the same view and therefore do not expect positive reception by the target readerships. In this respect, publishers have a role to play in the translation environment, establishing what is required for a translation to succeed in TL literary circles. In particular, they specify the need to select appropriate works, domesticating the TT, and skilfully and specifically targeting marketing.⁹ As a result, literary translations that cross over to another culture have to face the standards and practices of evaluation in the foreign culture. Standards typically pertain to either accuracy, which relates to equivalence, or readability, which is connected to accessibility and marketability. In light of this, it can be inferred that the concerns of the publishers of the TL do not lie with the equivalence of ST and TT as much as with the viability of the source literature under the

⁹ ... the novel *Please Look After Mom* by Kyung-sook Shin has become a hit in the US. This has little to do with the accuracy of the translation (almost certainly it is radically domesticating, as it would have to be to be published by Knopf) and it mainly shows that a lot of Koreans are like a lot of Americans: they love a sentimental sob-story about a long-suffering heroic mother figure. The main lesson that we need to learn is that the criteria for determining which works of fiction are published and become a hit in the English-speaking world have little or nothing to do with high literary quality. Skilful marketing to a particular segment of the book-buying public, combined with some cosy chats with those who write book reviews, is far more effective (Brother Brother Anthony of Taizé, 2015).

scrutiny of the TL literary system. As Gutt says, TT readers are likely to bring “all their particular cultural assumptions to bear on the interpretation of [the ST]” (Gutt, 2010, p. 95)

In this context, it is valuable to gather insights from prominent translators whose native tongue is English, and who have translated canonical works of Korean literature for the Anglophone West over the past few decades. Kevin O’Rourke (Irish), Brother Anthony (English), and Bruce Fulton (American), who works with Ju-Chan Fulton (Native Korean), are among them;¹⁰ their contributions have significantly extended the field of translation studies in Korea. Excerpts from their translations will be viewed in later chapters, but before then, it is useful to see their own accounts of translation strategies, since they reveal problems arising from linguistic and cultural differences in the context of introducing Korean literature to the English-speaking world. The need for a translation-strategy that balances accuracy and readability is acknowledged by O’Rourke, who emphasises the importance of translator’s ethical judgment and allowing the TL rhythm. Admitting that some of his own translations are, a translation should not be “better than the original”, explaining that it happens when translators “try to make the story a work of art in [the TL]” (O’Rourke, 2017, pp. 46-47). Strong readability has been emphasised in association with “literary energy,” by Fulton in his representation of Korean source work. At a seminar held at SOAS University in 2013, Fulton relayed a conversation he had had with renowned Korean author Hwang Sunwŏn. Fulton him asked what he expected from English translation, and Hwang Sunwŏn answered “살아있는 영어” *sarainnŭn yŏngŏ* – which could be roughly translated as ‘living English’ (B. Fulton, 2013).

In other words, leading translators and scholars of translation in Korea indicate that readability is the issue for translation, including aesthetic sensibility. This suggests something over and above the translators’ ability to write fluently in the TL, and yet aesthetic sensibilities are said to be able to decide which texts do and do not have merit, and how best to produce a

¹⁰ O’Rourke and Brother Anthony translate both fiction and poetry while Fulton concentrates on translating fiction. Each of these professionals are active as educators as well as practitioners of translation in Korea whether by teaching university courses or by operating annual translation workshops. (This is not to state there is a shortage of translators. There are emerging translators such as Sora Kim-Russell, Deborah Smith, and Ryu Suk-hee among others, whose work show different approaches.)

responsible translation. According to Fulton, this ability to know what kind of work to translate is an important part of being a translator. This sounds as though the selection of a ST should be based on commercial reasons or translatability: the potential of the source work to appeal to the TL readers. However, it should be noted that universality is not something that exists on its own but is created by cultures coming into contact with one another.

The danger of the above-mentioned criteria for selecting translation is that literary works that deserve to be shared with other cultures may not get translated. It is therefore equally important for translators to challenge pre-existing partiality as to what types of stories should be translated. For this reason, it is also essential to consider how current trends centred on domestication affect the survival of ST expressions.

However, as expressed by some of these scholars, there has been insufficient evidence of a systematic mechanism for evaluating the quality of literary translation. Fluent readability in the translating language is often understood as ‘good’ quality translation. Yet, Korean scholars often argue that readability alone cannot suffice as good translation if the TT fails to represent accurately the ST content and cultural information embedded in it. Facing such a disparity between ST accuracy and TT fluency, Korean scholarship would have benefitted from engaging with TT readers and the critique of TL literary critics, but there is not a great enough readership of Korean literature in the TL community for its readers to provide such feedback. Western scholarship focused on the particularities of Korean language and culture relevant to translation issues is scarce (with the exception of a few TL native translators of Korean literature); Korean scholars, on the other hand, have discussed evaluation of translation. Korean scholars have also examined English translations of Korean literature and identified translation issues. Their works are consulted as primary sources for this research.

For example, two periodicals, the *International Conference Interpretation and Translation*, launched in 1999¹¹ and the *Journal of Translation Studies*, from 2000, have been actively publishing articles on translation matters. Other notable publications include *Interpretation & Translation*, published by the Interpretation & Translation Institute, the *Journal of*

¹¹ By then, both the KLTI and the Daesan Foundation were running their respective translation sponsorship programmes. This periodical was renamed *Interpretation and Translation* in 2008.

Interpretation and Translation Education (circa 2003), and *T&I Review* (circa 2011). These journals continue to be the main forum where topics on interpretation and translation issues are discussed. According to a report in December 2013 (Kim Hyerim, 2013), *The Journal of Interpretation and Translation Education* and *The Journal of Translation Studies* are the two leading periodicals. Both have been publishing articles by prominent scholars of Korea and a few postgraduate academics in translation studies. Kim's report indicates that, between the inception of these two periodicals in 1999 and through the first half of 2013, the central topics for discussion have been problematic issues in translation. In addition to *The Journal of Translation Studies*, there are other periodicals in Korea which also provide a venue for translation scholars to discuss their views on translation issues. These include the *Journal of Comparative Literature*, *Journals of Kyŏreŏmunhak [Korean Language and Literature]*; *Anglo-American Literature*; *German Literature*; and *French Literature*. These works are all accessible through internet search engines. Some scholars, who have contributed to the above-mentioned journals, concentrate on identifying translation issues particular to translation from Korean literature into English; they incorporate Western translation theories into their arguments.

There has been much discussion among Korean scholars in the last decade about literary translation from Korean into English. The translation issues under discussion are tightly intertwined with the translator's aim to promote or introduce Korean literature overseas, particularly in Anglophone regions. The most frequently-visited topics can be divided roughly into three areas of focus: the political, if not socio-cultural, purposes of translating Korean literature in the global era; how to publish in the TL book market so as to reach target readerships; which translation strategy is expected to balance readability and accuracy of ST meaning so as to attract TT readers, and how to evaluate the quality of a translation – whether it has satisfied the requirements of readability as well as fidelity. Both groups of translation practitioners of Korean literature, whether their native language is the TL or SL, are well aware that there is a discrepancy in expectations between ST transmission and TT reception – mainly the expectations of publishers. Yet, balancing cultural accuracy and natural readability still seems to be at issue.

For a cultural region like Korea that aims to promulgate its literature to the West, it experiences a tension between domestication and foreignization. However, the fundamental question of whether English translations of the work can communicate Korean literary characteristics

seems to be the main concern. Over recent decades, translation studies in the West have developed criticisms that concern not only the dichotomy of domesticating the ST into the TL¹² or foreignizing the TT but also relate to the accountability of naturalised text. Taking into consideration how Gutt has applied relevance theory to representing the ST as directly as possible, it compares to a foreignizing methodology of translation, although there has not been evidence that foreignization is indeed identified with Gutt's relevance-theoretic approach to translation. The fact that Gutt has applied his relevance-theoretic model to translating the Bible, whose translations are still widely considered the result of ST based approaches, has been taken into account in the textual analysis for this thesis.

Korean scholarship also reveals that, in some cases, the underlying cause of resistance to Korean literary themes is attributed to a lack of cultural understanding on the part of translation receptors. As Kim Hyo-Joong (2001) urges, cultural factors must be considered in translation. Translators are not to remove what might be unappealing to the potential reader from the TT audience.

The topics of discussion featured in the above-mentioned journals the *Journal of translation Studies*, *The Journal of Interpretation and Translation Education* and *the Journal of Translation Studies* range from theory and history to the practice of translation. Among them, evaluation of translation (quality) is a common theme, typically focusing on the accuracy of ST cultural information and on TT readability. With regard to examining literary translation, contrastive analysis (which examines two different texts) has been trending and focused on lexical or semantic equivalence. In this way, Korean scholars have identified and generalised problematic issues in translation. Some of their analyses are focused on whether the particular features (linguistic or pragmatic) of the ST are stylistically intact in the TT.

The central concern in the majority of their analytical studies has been whether the TT accurately represents what they (the scholars of Korean literature and translation studies) consider to be the characteristics of Korean culture and literature, in particular how Korean source elements have been reformulated in the TT. Subjects include whether

¹² To the extent that the foreign original might seem to have lost its cultural tone, its characters sound as though they were Anglo-American.

acceptability/readability has taken precedence over the authenticity of the source's implicit information. If it is the case that translating implicit information can be an elaborate and complex endeavour, the challenging features might be entirely obliterated – leaving out what is integral to the ST merits.

1.3 Literature Translation Across Cultures

It is important to recognise translation as a communicative act and the relevance of approaching a translation strategy. Translation has not only been a means of communicating new information between distant cultures but also a way of conveying literature of one to another. Civilisations have always shared tales and scriptures despite linguistic differences and a lack of commonality in their historic experiences. Religious texts are a proven example of that, and we cannot overemphasise the importance of the promulgation of Shakespeare across various cultures – facilitated by translation. No doubt, just as communication¹³ is established by the relationship between a text and its reader, a translation can form a similar correlation with the TT reader.

Before continuing on to a discussion about how we can relate translation to a communicative act between participants in a conversation, it is necessary to acknowledge the ways in which reading literature can be likened to a dialogue between interlocutors. Communicative activity encompasses the transmission and reception of not only propositional information but also literary material, which entails imagination and interpretation. In the context of reading a work of literature, the text engages its reader (or fails to do so), and in turn the reader responds, though not in any manner that is immediately recognisable to the author. Apart from this non-immediacy, communication that takes place between author and reader is analogous to that of interlocutors in conversation. In both cases the transmitter's intent is conveyed to its receptor, whose inferential, interpretive process is crucial to fulfilment of communication. A question can be raised as to the communicative intent of the author. When an author writes a short story

¹³ Communication here refers to a way of expressing, with an expectation that one will be appreciated or to evoke certain effects intended by the author.

or a poem, the act of writing establishes an intention to communicate, because the writer has an audience in mind – whether that be a distant entity or her alter ego. Another challenging question in this line of thinking is: how do we know the author's intent? Moreover, how can a foreign text 'communicate' from a culture that is so very different from the receptor both in terms of socio-cultural history and linguistic orientation? Furthermore, how can the reader know whether the text in translation represents the original author's intent? Moreover, the subject in question here is the kind of text that requires the reader's cognitive and imaginative engagement. Answers will be sought from the insights of pragmatics, the studies of how people use language to express their intent and how that is understood. The core of the approach that this thesis takes is that it is crucial to determine what of the text stimulates its readers, moves them, or triggers something in them, or bores them and makes them critical of the text.

The question for most translators is not only what is communicated through a written piece of work, but also how to put that meaning into the translating language. While considering this, it should be noted that because literature is known to contain many weak implicatures, the term communication can cause misunderstandings as far as the retrievability of the literary meaning is concerned. In this respect, it is important to state that insofar as ST intent is cognitively perceivable by SL readers, it can be communicated through the TL to TT readers. Debates may continue on the issue of the retrievability or irretrievability of the authorial intent (if it is identifiable and verifiable). But with a given literary text, readers do commit to a particular range that they perceive as the intent or meaning of the text (see Gutt, 2010). (What cognitive and imaginative processes are involved in their reading, to reach a particular perception, is the subject of cognitive linguistic relevance theory – to which we will return in the latter part of this thesis.)

The general notion of translation is that it must have as its basis the source work, and the translator must understand the source language (Gutt, 2010). There is also the expectation that something of the original will survive – in addition to the creative output of the translator based on her interpretation. The traditional notion of preservation of ST meaning relates to such concepts as fidelity or faithfulness, and has relied upon 'equivalence(s)' – defined in various terms and from different theoretic perspectives – and with different functional aims (Pym, 2010). According to Nida, the original intent and the resulting effect must be preserved so that the TL readers can be moved just like the ST readers would have been – which refers to

dynamic equivalence (Nida, 1964 in Venuti, 2010, p. 156).¹⁴ Another approach to identifying what to sustain in translation is (following Chomsky's notion of transformational grammar) that the kernel of the sentence can be intact even in translation. Although the concept of equivalence was applied to translation procedures not only by Nida (1964) but also by Vinay and Darbelnet (1958/1990), in an attempt to locate similar values in the TL, the notion has been challenged by culturalists (see Bassnett, 1991, pp. 23-9), such as Snell-Hornby, who criticised equivalence "as presenting 'an illusion of symmetry between language'" (see Pym, 2010, p. 20), and cognitive linguists such as Gutt (1991, 2010) and Jean Delisle (cf. Pym, 2010, p. 20 and Delise, 1988, pp. 72-73). Pym (2009) characterises the idea of natural equivalence "as illusory and deceptive" (2010-23). Consider, for instance, how Japan dealt with the word 'radio' when the sounding device based on transmitting frequency was first introduced there; and how that was relayed to Korea in the early twentieth century. It was not translatable because neither the ideation nor the object was previously known to them. As Vinay and Darbelnet suggested, for such untranslatable items – of non-equivalence – adopting loan words was an option. Translation can also ensue relay-translation – such as how 'radio' was adopted as a loan word to Korea via Japan. 'Stilton' would be another example. Jakobson's insight about such instances is that an experience restricted to a particular culture can still be communicated despite the absence of equivalent terms (linguistically or conventionally). However, that is limited to semantic content; the issues become more complex when meaning is entwined with form.

Literary translating is known to involve more than linguistic transpositions; semantic substance can be retained as a form of paraphrasing, but syntactic and poetic forms often cannot. Some studies concentrated on stylistics– which is inseparable from form and the ST's merit – which is another aspect to literary translation (see Boase-Beier, 2006, 2011; Hatim & Munday, 2010). In this regard, it must also be noted that literary stylistics diverge between different cultures. In particular, those stylistics that manipulate ambiguation in ST are challenging to translation. However, this current thesis is limiting its scope of research to translation issues regarding the ST's implicit language, which will be considered as a problem

¹⁴ Cf. Nida makes a reference to Rieu and Phillips (1954).

of pragmatics. This is partly because the degree of ambiguity applicable to the ST is not acceptable to readers of other cultures.

This thesis takes into consideration how people express their intent differently across cultures, and focuses on implicitly conveyed elements. For example, suppose one is translating the Korean sentence ‘창 밖은 가을이다’¹⁵ *ch’ang bakkŭn kaŭrida* which literally translates as: ‘Outside the window is autumn’. Most English speakers would find this incoherent (unless it was meant as a poem). Such implicit features are problematic for translation in that they often exploit ambiguities whose intended meanings are not manifest in linguistic terms. Some of these implicit communications tend to rely on pre-established understandings between the author and the reader – the use of allusions is an example. Another tendency is for the text to indicate lexically-based meaning, when the intended meaning is something else. For example, (1) 넌 왜 꼬리가 그리 기냐? *Nŏn waen kkoriga kŭri kinya?* (literally (hereafter ‘lit.’): (2) ‘What a long tail you have?’ Changing direction, here is a second English expression: (3) ‘Were you born in a barn?’ (lit. (4) 넌 외양간에서 태어났니? *Nŏn oeyangganesŏ t’aeŏnanni?*) The two Korean examples (1) and (4) are not interchangeable, and the English examples (2) and (3) do not share the same kind of propositional information. Yet, they both relate to a situation where someone does not close the door behind them; and the expressions, in their respective cultures, are used to induce an action from the hearer. However, none of their propositional information equals their communicative meaning – which is ‘Won’t you close the door?’ (The degree of intensity in the commanding voice would vary depending on the context.)

In other words, problems are found among instances where there are multiple possible ways to re-formulate the ST units, phrases or sentences into TL linguistic elements. More importantly, the problems of translation choices relate to the multiple possibilities of interpretation due to semantic and cultural differences. In such cases as these, the thesis examines the accountable ways to translate, and, without obliterating the potentially multiple ways of interpretation by TT readers, asks what ways there are to produce translations that

¹⁵Excerpted from Pak Wansŏ, 그 가을의 사흘동안 *Three Days in that Autumn*. (1993, p. 11)

enable TT readers to arrive at an interpretation of the textual intent without needing the translator's explication.

Similarly, there is a stark disparity between the extent of implicitness or explicitness appreciated among ST and TT audiences. Such differences affect what stylistic features are feasible or tolerable in TT reformulation. One of the reasons for such disparity is relevant to the role that context plays in literature as well as in daily communication.

1.4 High context or low context

The notion of context here is not limited to cultural background but includes the cognitive environment shared by interlocutors and readers of a society, which relate to their perception of real and imagined worlds. For example, ambiguity as a literary device works by manipulating the readers' cognitive ability to access context. Furthermore, it explores linguistic particularities of the language.

The scope of context that readers take into account when they are drawing meaning diverges between ST culture and TT culture. Between Korean interlocutors, minimal grammatical indexicality or vague descriptions can form a successful communication by allowing context to fill in what is not uttered. Interlocutors in English, on the other hand, are required to ensure relatively greater clarity and sharper indexicality (precise indication of what is referred to) so as to make a grammatically acceptable and semantically coherent communication. Likewise,

Korean interlocutors often involve implicit features in their communicative intent. This is reflected in Korean literary discourse, as can be seen in constructs of narrative and dialogue in fiction. This in turn has a significant impact on translators who need to locate the basis from

which they can create texts in translation.¹⁶ Implicitly conveyed elements of the Korean text are particularly problematic when translating into English. One way of understanding the underlying reason for this challenge is to examine the varying degree of reliance on context between cultures.¹⁷ The assumption is that members of one cultural community share more mutual understanding than those of another community. And those who are accustomed to sharing information mutually within the community tend to rely on the context and less on explicit verbalisation. E. T. Hall, who introduced the concept of a distinction between ‘high context’ and ‘low context’ communication, explains:

A high context (HC) communication or message is one in which *most* of the information is already in the person, while very little is in the coded, explicit, transmitted part of the message. A low context (LC) communication is just the opposite; i.e. the mass of the information is vested in the explicit code. (Hall, 1976, 2003; 1989: 201) [*italics for emphasis by Hall*]

In other words, cultural contexts play a significant role in determining how the communicators decide how much information they should give the receptor, and how explicitly or implicitly to do so. Hall (1989) sees the implications for cultural communications as being much “deeper and more complex than spoken or written messages” and underscores this point by claiming: “The essence of effective cross-cultural communication has more to do with releasing the right responses than with sending the ‘right’ messages.” (p. 199).

Hall’s emphasis on the importance of the receptor’s response presumes that the sender of the communication should know how the receptor will respond; it also presumes that the receptor is still passive and the sender must perform this. However, that is one interpretation. In fact, the above comment by Hall can be construed otherwise, in relation to several different perspectives of translation. Nida and Taber’s approach, for instance, which centred on bringing out the response of people encountering the Christian Bible for the first time, is an example. With a focus on the interpretation involved in communication, Gutt also emphasises the importance of context, as in contextual background, contextual assumptions and implications.

¹⁶ This is because the two cultures do not consistently meet their pragmatic expectations, particularly in literary discourse.

¹⁷ Dongning Feng, Senior Lecturer at SOAS-University of London, in private conversation, 2015.

And Gutt cautions against translation approaches based on the resulting effect of ‘the receptor’s response’ because they may interfere with the receptors’ own interpretation.

There is discrepancy between the use of ambiguity in language usage in Korean and Anglo-American societies, one that is explained by the concept of high context and low context cultures, which was introduced by Hall (1976). According to Hall (1987), America is a low context culture, where “information networks are limited in scope [...] compared to those of the French, the Spanish, the Italians, and the Japanese” (p. 201). Japan and China, whose cultures are much more like Korea than the US, are said to be high context cultures. Hall’s reasoning behind such a characterization is that members of high context cultures share much more information among themselves and their cohesive collectivism reinforces that.

Hall has also made observations on the manipulability of context in connection with the shifting of register. He claims that “any shift in the levels of context is communication” and explains that a change in the speaker’s register, e.g. from informal to formal, can indicate the lowering the context (not as friendly as before) or raising it to high context (showing distance) (Hall, 1989, p. 201). This example, however, concerns a cultural environment where the rule of register is relatively less restricted than Japan or Korea.

Korean or Japanese speakers are familiar with the requirement to change register depending on the context; yet shifting the level of register is restricted by conventions, much more than by context. For example, in the Korean context, the use of honorifics and humbling or esteeming verbal forms is governed by strict rules and norms. When a speaker’s register shifts downward departing from the level of norms, in the Korean context, breaking the presumptions of the hearer, this is construed as deviation. Deviation from the conventions of honorific and humbling speech rules can cause problematic results in communication; at the same time, it can trigger various kinds of implications.

In the Korean context, a breach of honorifics can create negative responses and humorous effects as well. An example can be seen in the title of the Korean film 금자씨 너나 잘 하세요 *Kŭmjassi nŏna jal haseyo* – which shows the ironical effect resulting from deliberately mixing speech rules – translated as “Mind your own esteemed business” in an essay about the particularities of Korean honorifics (Brown, 2013). The film was given the translated title of *Sympathy for Lady Vengeance* for Anglophone viewers in 2005. It is virtually impossible to find an exact replica with the same ironical effect in English because the play on language in

the Korean sentence has been achieved by breaking speech rules. In this regard, we can see that the translated title *Sympathy for Lady Vengeance* attempts to give as much information as possible about the film while making it sound ironical.

The ironical factor in this Korean sentence is that it mixes forms of address inconsistently between polite and informal: a woman named 금자 *Kŭmja* is addressed politely, but she is addressed informally, rather rudely, in the second-person form. This combination is grammatically incorrect and goes against conventions. Moreover, while the topic and the predicate verb inflects in honorific form, the informal pronoun in second-person 너 *nŏ* is affixed with a particle 나 *na* which, when combined with 잘해 *jalhae*, makes an idiomatic expression (너나 잘해 *nŏna jalhae*, similar to ‘mind your own business’) and is often used in a confrontational setting. The resulting effect of this mixture is absurdity, and those who are familiar with the Korean-language speech pattern find it ludicrous or hilarious. Such a breach of grammatical norms here is an ostensible device which works to evoke a humorous response or anger in the hearer or reader. As explained with this example, the context guides the hearer/reader to work out the intended effect – whether it is humorous or intended to be provocative. As such, it is important for translators to understand that for speakers of the Korean language, the context in which interlocutors or texts and readers are situated – or imagined to be situated – determines the resulting effect of communication.

In other words, context guides interpretation of an intended communication among users of the Korean language. It is equally important for translators to be mindful of the difference in the translating language – English, in which communication of intent requires more precise verbal articulation than context at play. Indeed, the effect of change in register between the speaker and hearer in a high-context culture is greater and more dramatic than a circumstance in a lower context culture.

Context relates to cultural information and cultural conventions at reading certain linguistic signs – words or phrases. (This will be discussed further in connection with relevance theory in the latter part of this thesis.) An example of cultural context being an issue for translation has been raised by the Fultons, a prolific translation team widely known to those who have taken interest in Korean literature and its works in English translation. In an essay about his experience and translation methods, Bruce Fulton points to “the cultural subtext” (2011, p. 74) as a problem when translating Korean fiction into English. We can see Fulton’s commentary

in which he refers to the following example as demonstrating what is culturally incoherent to English TL readers. His example is about a short story by O Chŏnghŭi 동경 *Tong'gyŏng* (lit. *bronze mirror*), which Fulton had initially translated as: One spring day Yŏngno had flown out of the house like a nighthawk, his crewcut not quite grown out and sticking up indignantly in all directions (Fulton, 2011, 76) (emphasis added). Fulton explains how he learned this sentence might have posed an issue of cultural coherence to TT readers as follows:

An American friend who read this initial, literal translation of the sentence asked why Yŏngno's hair was sticking out. Only then did we realize that our literal translation was depriving potential readers of meaningful cultural information. We therefore amended the sentence [...]
The underscored words, though implicit in the original text, do not appear there; they are part of the cultural subtext. Interpolation, then, if subtle, is one approach to the problem of translating cultural subtext.

(B. Fulton, 2011, p. 76)

Fulton has revised the sentence to address the issue of cultural context as follows (TT in example 1-1).

Example 1-1 Fulton's method of addressing foreign cultural context

ST: 영노는 어느 봄날 바람개비처럼 달려나갔다. 채 자라지 않은 머리칼을 성난 듯 불불이 세우고,

Yŏngnonŭn ŏnŭ pomnal paramgaebich'ŏrŏm tallyŏnagatta. Ch'ae charaji anhŭn mŏrik'arŭl sŏngnan tŭt pulburi seugo.

TT: One spring day Yŏngno, fresh out of high school, had flown out of the house like a nighthawk, his schoolboy crewcut not quite grown out and sticking up indignantly in all directions.

ST: O Chŏnghŭi (1986) (1981, 1986) 동경 *Tong'gyŏng*, p. 178

TT: Bruce and Chu-chan Fulton (Trans.) (2007) *The Bronze Mirror*, p. 230

It is agreeable to Fulton on the point that a literal translation of the Korean phrase 채 자라지 않은 머리칼을 [...] 세우고 *chae charaji anŭn mŏtikkal ŭl [...] seugo* – “his crewcut not quite grown out and sticking up” (example 1-1) – does not convey the same kind of contextual information to the English readers as does the Korean original to its Korean readers. Fulton's way to address the problem was to interpolate by inserting such phrases as these: “fresh out of high school” and “his schoolboy” – to explicate the significance of the crewcut. In the Korean original, there is a reference to his age, twenty (meaning nineteen in the West) and Yŏngno being a freshman in university: “스무 살 때는 아릅답고 자랑스러웠어요. 대학에

들어가던 해였지요” *Sūmu sal ttaenŭn arŭmdapko charangsŭrŏwŏssŏyo. Thage tŭrŏgadŏn haeyŏtchiyo* (O Chŏnghŭi, 1986, p. 178) – translated as: “He was a lovely boy when he was twenty – I was so proud of him. That was the year he went to college” (Fulton, 2007, p. 230). Fulton’s conjecture from the phrases involving a crewcut is that Yŏngno has recently graduated from high school. While this is justifiable conclusion, another reason for Yŏngno’s crew cut is inferrable. Consider the passage below, which precedes the example (1-1).

겨우 스무 살이었어요. 스무 살에 뭘 안다고. 여드름이나 짤 나이에
세상을 뒤바꾸어 놓을 수 있다고 생각하다니요.

*Kyŏu sūmu sariŏssŏyo. Sūmu sare mwŏl andago. Yŏdŭrŭmina tchal naie
sesangŭl twibakkuŏ nohŭl su ittango saenggakhadaniyo.*

(O Chŏngghi, 1986, p. 178)

He was just twenty. What do people that young know? He thought he could turn
the world around when he should have been squeezing pimples. Can you
believe it?

(Trans. Fulton, 2007, p. 230)

First of all, Korean readers can also relate the crewcut to the demeanour of a person who has recently been released from prison. Most Korean ST readers who are familiar with political unrests in Korea during the 1980s can make several conjectures from reading the above passage which relate to Yŏngno’s crewcut. He can be imagined as a university student in a riot against the military government, who might have been arrested and given a crewcut. It is then possible that Yŏngno’s death was caused by the political system while he was trying to “turn the world around”.

To resolve the problem of the gap in cultural context, Fulton has inserted additional information without which the TL readers could not see any significance of the reference. As a way to deal with the discrepancy in cultural context between SL and TL communities, Fulton (2015) suggests the method of explication, interpolation and extrapolation as seen in the above example, but application of such a method, he notes, must be done “as unobtrusively as possible”.¹⁸ Fulton’s advice can be understood as saying: translators are to be discreet if they

¹⁸This article published electronically (http://www.gwu.edu/~eall/archive/special/Bruce_Fulton.htm on November 6, 2015 is the same as the *Han’guk bŏnyŏk hagi* article, in An kwa Pak (B. Fulton, 2011).

need to make any intervention between ST and TT. Fulton's remarks can also be interpreted as referring to the fluidity of the TT. The aforementioned examples have indicated that discrepancy in the involvement of context can influence interpretation and, in turn, translation strategy. Alternatively, the notion of context can explain why some translators resort to adding or explicating a certain part of the ST.

However, as we acknowledge the different degree of the context's contribution to the reader's interpretation, we need a closer inspection of the involvement of context in the cognitive process. The previous paragraph has discussed that there is a gap between SL and TL cultures in terms of the context's involvement in what is presumed to be understood by particular utterances or references. For example, the significance of certain references in the ST does not cross over to TL readers when the translation is achieved by way of linguistic, semantic representation. Reverting to Fulton's example, the fact that some element of the TT has prompted a question – e.g. why the character has a particular appearance – beckons a further inquiry. It refers to the way people take into account information they gather from a certain aspect of references or descriptions in a story. While one strategy that the translator Fulton recommends is interpolation, which should be unobtrusive, it remains vague as to what elements of the ST need to be explicated in the TT. It certainly would not have been the character's hair style that intrigued Fulton's reader. The question is rather about what of that particular description is noteworthy. The elements that intrigue readers are often designed to engage us. We have seen that a reader of the TT has raised a question about a reference (to the hair style) in the abovementioned example. As for ST readers, that particular reference is understood as implying the character's age as a young man (and his state of mind, judging by the rest of the ST sentence). In either case, it has drawn the reader's attention. This is the very point that relates to the thesis here in that ostensive elements in utterances or text are devices to draw the audience's participation. There will be further in-depth discussions in the latter chapters.

Here, the high context and low context perspectives have been considered to show that the varying usage of language can be due to cultural, rather than linguistic, incompatibility. No doubt, the above examples (1-1), showing before (TT1) and after the translator's interpolation (TT2), evince that discrepancy in the involvement of context affects translation. For the reason that the ST audience and the TT audience do not take context into account to the same extent, the resulting interpretations do not agree. Consequently, there is inconsistency in the ways in

which the two different audiences process what is linguistically presented in arriving at their interpretation. This also includes inferential processes – reading beyond linguistic features. Conversely, by the same token, how much we rely on context affects how we make inferences from ambiguous communications.

Furthermore, as discussed previously in this section, a breach of norms and speech rules can effectuate inferences. And interpretation of a communicative intention in a given exchange takes into account the role of context – not only the immediate situation where the communication occurs but also the larger overarching context of a culture. The degree that a communication relies on context has an impact on the inferential process. We will discuss this in detail with another set of examples in the following chapter.

On account of high context and low context, the English and Korean language systems differ drastically in the ways in which they exploit implicit or explicit manners of communication. Translators try to find ways to facilitate inter-lingual convergence between these two different, inconsistent contexts, but it has been noted that several of the challenges facing translations of Korean fiction into English relate to the issue of communicability of translation. In surveying the characteristic ways of translating Korean fiction, it has become apparent that implicit features are problematic when the TT is English. In Korean, when retrieving meaning from the subtle content of a text or the nuanced utterances of a speaker, a great deal of responsibility seems to fall on the audience. (This is an observation relative to the Anglo-American context, where descriptions are to be made in greater clarity with clear indication of references and cause-and-effect relations.)

Chapter 2 Problematics: Ambiguity and Readability

2.1 Extensive Involvement of Context

In light of the significance of context-dependency, this chapter will review distinctive ways of using language which can illustrate the role of context in Korean communication as reflected in literature. Examples will be presented here to show the close link between context and language usage. Their entwined relationship influences translation, particularly with regard to coherence and interpretation. One such instance is the cultural background, as has been discussed in the preceding section. Other cases are found in terms of ambiguity in references or implications arising from greater or minimal involvement of context in manifesting communicative intent in linguistic signs. In this chapter, we will concentrate on the characteristics of Korean language usage. The discussion will shed light on how to recognise what is implicitly-communicated information, and ultimately to work out ways to address problematics in translating into English. In what follows, groups of translation segments are examined from a linguistic and literary-pragmatic perspective.

The following example is from a short story by Kim In-suk, in which the ST indicates a cause-and-effect relationship (the underlined portion indicating the cause) understood by ST readers but problematic to TT readers:

Example 2-1 Ambiguous cause-and-effect relationship in ST

ST: 그가 암행 단속에 걸려준 덕분에, 도로는 이제 정상 속도 아래로 서서히 진행되고 있었다.

Kūga amhaeng dansoge gōllyōjun dōkpunūro, doronūn ije jōngsang sokto araero sōsōhi jinhaengdoego issotta.

TT: (lit.) Thanks to him being caught by the covert enforcement, the road was now gradually settling down to below normal speed.

ST: Kim In-suk (2000, 2013) 칼에 찔린 자국 *K'are Tchillin Chaguk*, p. 10

TT: A literal translation intended to demonstrate problematics in cause and effect

The ST sets out a situation in which the protagonist has been caught by a traffic policeman because he drove over the speeding limit. A literal rendition has been made into English (TT example 2-1) here in order to establish to what extent information is retrievable from its lexical

representation in the Korean SL. It has been approached by way of mimicking the Korean source sentence structure – by translating the clause as the substantively significant unit complete with subject and verb. In this way a possible literal meaning is gathered. Although other results are possible as well, this translation should suffice to match information at the clause-by-clause level, and is appropriate for the purpose of delineating the issues relating to different roles of context. Comparing the ST and the TT (example 2-1), we can see that quite a few elements in the above TT do not communicate as the ST does to its readers. This is not due to the non-idiomatic word choice. Putting aside the idiomatic issues for now, at the sentential level, the subordinate, modifying clause is about the incident where the character has been apprehended by the traffic police, and the main clause is the resulting traffic condition. Korean readers are expected to make the inference from the two phenomena. For most Korean language speakers, it is not problematic to extract a cause-and-effect relation between the abovementioned antecedent and consequent clauses: 그가 암행 단속에 걸려준 덕분에, 도로는 이제 정상 속도 아래로 서서히 진행되고 있었다 *kūga amhaeng dansoge gōllyōjun dōkpunūro, doronūn ije jōngsang sokto araero sōsōhi jinhaengdoego issotta* (lit. “thanks to him being caught by the covert enforcement, the road was now gradually settling down to below normal speed”).

However, reading according only to the English TT as we have here, there is no direct indication of a cause-and-effect relation between his capture (by the speed regulation enforcer – i.e., the traffic police) and the change in other drivers’ driving pattern. The character’s action is not responsible for the other drivers’ action. In addition, it is not the road that steadies down but the traffic; and traffic is steadying down because the drivers are slowing down. In other words, his being pulled over is not the cause of the other drivers slowing down. The cause is the other drivers’ viewing of him under seize by the traffic police; and consequently, they are made aware of a possible arrest if they do not comply with the speed limit, and thus slow down.

For Koreans reading the ST, it is not necessary to manifest cause and effect as expressly as within the conventions of the English language. The shared understanding of context between the Korean speaker/text and hearer/reader enable them to mutually understand the causal relationship such as from the above example ST (2-1). Korean readers can extract from the above Korean ST sentence that the road traffic steadied down because other drivers slowed down seeing the police who has pulled him over so as not to get pulled over themselves.

There is another element relating to the force of context in reading a Korean narrative. It relates to the problem of collocation we see between the topic and its verb in the above example (2-1). The first part of the issue for the TL is found in the following clause: 그가 암행 단속에 걸려준 덕분에 *kŭga amhaeng dansoge gŏllyŏjun dŏkpunŭro*, “thanks to him being caught by the covert enforcement [...]”. As can be seen in the literal reading of it, these phrases indicate the person being caught by an inanimate, abstract noun, rather than another animate person (who is authorised to enforce a legal action). Korean cultural conventions allow such mixtures between agent and recipient. The second, and main, clause which has a problem for collocation is: “[...] the road was now gradually settling down to below normal speed”. This can be accounted for by an elliptic element in the Korean sentence. In it, the ‘road’ is indicated as the object that is “steadying down”, but the interpretation of it is that the traffic condition of the road is steadying down – because the drivers are slowing down. To look at it grammatically, the ‘road’ is a contracted form of a longer phrase ‘road traffic’. However, the subject-verb collocation (road steadying down) is not acceptable to the English TL system, which requires the correct form of topic and its predicate to correlate naturally, befitting the norms of collocation. In contrast, interpretation of the accurate information is possible despite the unusual collocation, and despite the vague reference to cause and to agency.

Considering these different ways for the Korean SL and English TL communities to make inferences to establish a cause-and-effect link from a given context, translators make adjustments to the TT to depart from the ST’s syntactic structure. As illustrated by the example in the previous chapter, where Fulton inserted additional information as a way of explaining a culturally unfamiliar context, explication is a means of enhancing clarity. Similarly, as we can see in TT2 of example 2-2, below, the inferential steps need not be made by the readers. The translation has explicated them.

Example 2-2 TT2 aimed at coherence in English TL

ST: 그가 암행 단속에 걸려준 덕분에, 도로는 이제 정상 속도 아래로 서서히 진행되고 있었다. 경찰과의 실랑이에 짜증이 난 그가 도로 쪽으로 고개를 돌렸을 때, 낯은 은색 프라이드의 운전자 하나가 그를 바라보며 빙글거리는 것이 언뜻 보였다. 그와 경찰에게 보란 듯이, 프라이드는 도저히 고속도로의 주행 속도라고는 믿을 수 없게 기어가듯 꿈무늬를 보였다.

Kŭga amhaeng tansoge kŏllyŏjun tŏkpunŭro, toronŭn ije chŏngsang sokto araero sŏsŏhi chinhaengdoego issŏtta. Kyŏngch'algwaŭi sillangie tchajŭngi nan kŭga toro tchogŭro kogaerŭl tollyŏssŭl ttae, nalgŭn ŭnsaek p'ŭraidŭi unjŏnja hanaga kŭrŭl parabomyŏ pinggŭlgŏrinŭn kŏsi ŏnttŭt poyŏtta. Kŭwa kyŏngch'arege poran dŭsi, p'ŭraidŭnŭn tojŏhi kosoktoroŭi chuhaeng

soktoragonŭn midŭl su ōpke kiōgadūt kkongmunŭirŭl poyōtta.

TT2: Other drivers, seeing them on the roadside, slowed down below the legal limit.
Fed up with the policeman, he turned to the road. A guy in an old silver Pride was
smirking at him, his car moving at a snail's pace even though he was on the highway,
as if to mock the two of them.

ST: Kim Kim In-suk (2000, 2013) *칼에 찔린 자국 K'are Tchillin Chaguk*, pp. 10

TT2: Sohn Suk-joo and Catherine Ross Torres (Trans.) (2013) *Stab*, p. 11

TT2 in the above example 2-2 evidences the problematic issues regarding cause and effect, as discussed in the preceding paragraphs, and efforts to work around them. And the strategy taken for it is to naturalise the translation, to make it coherent for TT readers. As a result, its clarity has been enhanced: the phrases in question, as underlined, now clearly shows the agency and its action. There is no need for any inferential process. Arguably, it might seem the same with the Korean original ST sentence since its Korean readers had no problem of inferring causal effect without any elaborate process.

It is reasonable to acknowledge that quite a few phrases in the Korean ST sentence are not syntactically transferrable into the TL counterpart verbatim. At the same time, the above TT2 (example 2-2) does not suggest the protagonist's mood, which the ST narrator has implicated. Let us return to the literal translation example TT1 (example 2-1): "thanks to him being caught by the covert enforcement, the road was now steady down to under normal speed". As discussed earlier, it might seem unclear to TL readers why the protagonist should be credited for the other drivers' slowing down below the speed limit – who have decided to do so after seeing that the policeman has caught him. The implication to notice here, however, is that the narrator makes the protagonist appear resentful as though he felt it unfair since he is the only one caught while other drivers are left alone, even though they have been speeding; they slow down only just as he has been apprehended; and this action should be credited to the protagonist's misfortune. Nonetheless, the question remains as to how we can retain in the TT such a mood of the protagonist as implicated in the ST. It is possible that TT readers can infer the mood by the sentence following the first sentence (as in TT2, example 2-2), where the protagonist's state of mind is reflected in the narrator's choice of phrases such as: "fed up", "smirking at him", "moving at a snail's pace", "as if to mock the two of them" [- the protagonist and police].

Consider another example demonstrating ambiguous elements of translation arising from different ways that contextual involvement can draw meaning.

Example 2-3 Contextually ambiguous responses

- ST: (a) “내 나이 마흔아홉. 임자 나이 서른셋이면 몇 살 간격인지나 아는가?”
 (b) “진시황은 하룻밤을 자려고 만리성을 쌓았대요.” 순임은 아주 유식하게 대답했다.
 (c) “허 참……” 만석은 더 할 말이 없었다.
- (a) “*Nae nai mahŭnahop. Imja nai sŏrŭnsesimyŏn myŏt sal kan'gyŏginjina anŭn'ga?*”
 (b) “*Chinsihwhang'ŭn harutpamŭl charyŏgo mallisŏngŭl ssahattaeyo.*” *Sunimŭnaju yusikhage taedaphaetta.*
 (c) “*Hŏ ch'am……*” *Mansŏkŭn tŏ hal mari ŏpsŏtta.*
- TT1: (a) “I’m forty-nine, you’re thirty-three, do you realize what that will mean?”
 (b) “They say the Qin Emperor built the Great Wall of China for one night of pleasure,” Sun-im replied.
 (c) “Ah, well.” Mansŏk had no reply to Sun-im’s clever words [...]
- TT2: (a) “If I’m forty-nine and you’re thirty-three, how many years do you think separate us?”
 (b) “Deep feelings, like the Great Wall, withstand time,” answered Sunim, quoting history.
 (c) “My aching back...” Mansŏk could say no more.

ST: Jo Jung-rae (1981, 2014) *유형의 땅 Yuhyŏng'ŭi Ttang*, p. 36

TT1: Chun Kyung-ja (Trans.) (2001, 2014) *The Land of the Banished*, p. 37

TT2: Marshall R. Pihl (Trans.) (2007) *Land of Exile*, p. 183

The example (2-3) is an excerpt from the short story *유형의 땅 Yuhyŏng'ŭi ttang*, translated as *The Land of the Banished*, by Chun Kyung-ja (2001, 2014) and as *Land of Exile* by Marshall R. Pihl (2007). Here the narrator recalls an encounter between the protagonist Mansŏk and Sun-im. As told elsewhere in the short story, Mansŏk and Sun-im later form a relationship but Sun-im betrays him by fleeing with all his money and abandoning him and their child. In the passage preceding Mansŏk and Sun-im’s exchange, Sun-im has already been leading Mansŏk on to think about his life as an old man – grim, unless he settled down with someone. Mansŏk’s words, underlined, in the above ST example (2-3) has been translated as “how many years do you think separate us?” in TT2; whereas, TT1 translated it as “do you realize what that will mean?”. Both of these translations show their attempt to keep the ambiguity similar to that of the ST.

We can make a conjecture that Mansŏk is asking Sun-im whether their age difference would matter to her; or to confirm her interest that she has shown despite his old age. His question as such also implies that Sun-im has said something that has made him want to confirm with her if she would not mind him being much older than her. The allusive ways of approaching the

suggestion of these two characters joining as a couple are problematic to interpretation: does Mansök mean he is worried about their age difference because he might die sooner than Sun-im, which would mean Sun-im would be all alone in her old age? Or, he is concerned he might not be able to support her as a husband? Or, something entirely different about their romantic life? Or, perhaps all of the above for Sun-im to think about? There are multiple possibilities of the meaning intended by the protagonist Mansök.

Although we are meant to imagine the two understand what is implied there, Sun-im's response (example 2-3, ST) to Mansök when he asks her about their age gap is a rhetorical one. Sun-im relays an old saying about an ancient Chinese emperor: "they say Emperor Qin built the Great Wall to sleep one night [...]" – which is part of TT1. With this sentence as is, readers are uncertain what this implies (example 2-3).

We can gather it must be figurative speech, but does it not sound as though she is unresponsive? TT1 (example 2-3) interprets her answer as referring to a lover's passion; the added phrase "for the one night of pleasure" in TT1 explicates what the insinuation might be. On the other hand, TT2 has translated the ST sentence as "deep feelings, like the Great Wall, withstand time" – which departs far from the ST in that the reading of the implication does not seem to have any resemblance to what the original readers of the ST understand. In fact, Sun-im's version of the story about the Great Wall is an incorrect hearsay; and even that incorrect version handed down must have become an idiomatic expression – and an implication about her education, and that of Mansök, who thought she was acting proud to know the history. TT1 does reflect this incorrect understanding of the character Sun-Im; but TT2 attempts to enhance coherence – which has resulted in giving a different impression of Sun-im.

And the last part of the ST in example 2-3, where Mansök makes nonsensical onomatopoeic utterances *히 참... hǒ ch'am....* This expression holds no semantic value but functions to fill an awkward moment, and it has been substituted by a literally closest possible expression in English, "Ah well". This imitates the ST in that Mansök is not articulate as he does not know what to say. On the other hand, TT2 has covered Mansök's uneasy dithering by translating the ST phrase as "My aching back ..." and added a little more information. It is possible that TT2 has substituted a new implication relating to his physical stamina. We know his age by now; and how hard he works. It is also possible that TT2 aims to avoid those effects associated with the expression "ah well". The questions remain as to these differences.

The foregoing discussion has been focused on the importance of context in reading Korean texts, and the examples illustrate the ambiguous features used in two different Korean stories and how they are dealt with in translation. In the next sections to follow, we continue our discussion on ambiguity in connection with the characteristics of Korean linguistic features.

2.2 Recognising Implicit Elements from Linguistic Representation

Ambiguity is particularly problematic for translation when ST content is communicated implicitly between the characters in a novel or between the ST and its readers, but is not communicated implicitly in the TL.

Some information, or meaning, is left implicit because of the structure of the source language; some because it has already been included elsewhere in the text, and some because of shared information in the communication situation.

(Larson, 1984, p. 38)

Among many kinds and types and instances of ambiguity and its usage in literature, the focus here is on implicitly-communicated features of Korean ST. Remedies to ambiguity are commonly sought by way of familiarising TL readers, a strategy known as ‘naturalization’,¹⁹ which is associated with the methods of assimilation, adjustment, and familiarisation of problematical elements, as demonstrated by the examples in the previous chapter and the sections immediately preceding this one. We can recall, for instance, the TT2 in example 2-3, where the exchange between the characters Mansök and Sun-im has been explicated. We also remember the example about the character Yöngno in the previous chapter (example 1-1), whose crew-cut hair was standing up. Fulton’s account in his essay about cultural subtext as mentioned in the preceding chapter supports his point about the need for naturalisation, and the tactics of adding information to the particular references used in the ST (B. Fulton, 2011).

It is general knowledge in translation studies that fluent readability is considered the most crucial aspect of a naturalisation.²⁰ As seen previously, culturally-restricted language use of a

¹⁹ Use of this term implies adherence to the binary notion of either domestication (Toury) or foreignization (Venuti/Berman). And this kind of question presupposes that naturalization is expected.

²⁰ (Toury, 1980)

ST is often a problem for readability. Moreover, the further the linguistic and cultural distance between the pair-languages, the more vigorous a process it takes to remedy the issue of ambiguity. However, ambiguous and allusive expressions pose greater problems for readability because such features are implicitly understood among ST users, but their semantic translations into the TL (based on the meaning of the bulk message from the phrases) do not produce the intended contextual effects that ST readers share.

In discussing the implicit manner of communication we often come across while reading Korean literature, Brother Anthony of Taizé reminds us of the implicit nature of communication intrinsic in some cultural communities. Calling implicit features the “unsaid”, Brother Anthony relates them to a problem for translation, as seen in his comment below:

[...] the most specifically cultural aspect of a novel resides not in the words but in the way it consists of a narrative surrounded by silences. The unsaid is always as important as the said; but the Korean unsaid is radically unlike the Scottish unsaid, which is already not the same as the English unsaid. Translators are not inclined to rewrite a work to such an extent that the unsaid is also translated and the result is that even very skilful translations retain a disconcerting aspect, simply because the original arose elsewhere and was written for readers inhabiting that cultural space's inherent silences. One small example might be the phrase: "People said he was a Red," which in the West would most often be a comment on a person's private political options but in the South Korea of the 1940-50s it could easily be equivalent to a death sentence. Every Korean reader knows that, there would be no need to spell it out.

(Brother Anthony of Taizé, 2015)

Brother Anthony here illustrates the fact that if TT readers were familiar with the ST cultural background they would understand the “unsaid” features better. In order for TT readers to share the ST work, fluent readability, often by way of explication, is employed to compensate for the lack of familiarity on the part of the target readers. This is part of widely-known tactics that utilise ‘loss and gain’ translation, which is understood to be inevitable in translation. Other typical remedies for translational problems with regard to achieving naturalness in TT include idiomatic substitutions and explication or addition of annotations (if an idiomatic approach is not feasible). However, they do not work in place of the unsaid, or purposefully-devised ambiguous devices such as implicatures. The problematic aspects of translating implicatures will be discussed further in the latter part of the dissertation.

From another perspective, a published translator John Holstein makes observations relating to the importance of understanding cultural difference. In his book of translations of Korean short

stories and commentary, Holstein lists translation problems which he has encountered during the translation process. One of them was about the ambiguous ending of the story 강 *Kang* by Sŏ Chŏng-in (1968) which Holstein translated as *River* (Holstein, 2009). The following ST and TT segments will help readers follow his comments about the difficulty he experienced.

Example 2-4 Problematic feature: Ambiguous to both ST readers and TT readers

ST: 남포불이 피시식 소리를 낸다. 그녀는 일어나서 방바닥에 널려 있는 옷들을 주섬주섬 벽에다 건다. 남포는 호아가 시커멀다. 그녀는 고개를 숙이고 위에서부터 남포 호아 속으로 살며시 바람을 불어넣는다.
밖에서는 눈이 소복소복 쌓이고 있다. 그녀가 남겨 놓 발자국을 하얗게 지우면서.

*Namp'oburi p'isisik sorirŭl naenda. Kŭnyŏnŭn irŏnasŏ pangbadage nŏllyŏ innŭn ottŭrŭl chusŏmjusŏm pyŏgeda kŏnda. Namp'onŭn hoyaga sik'ŏmŏt'a. Kŭnyŏnŭn kogaerŭl sugigo wiesŏbut'ŏ namp'o hoya sogŭro salmyŏsi paramŭl purŏnŏnnŭnda.
Pakkesŏnŭn nuni soboksobok ssahigo itta. kŭnyŏga namgyŏ non paljagugŭl hayak'e chiumyŏnsŏ.*

TT: The lantern sputters. The girl stands, picks up his scattered clothes, and hangs each, one by one, on its own nail in the wall. She goes to the lantern, bows over it, puts it out with a gentle puff.
Outside in the courtyard, soft white stillness. The snow deepens, erasing her steps.

ST: Sŏ Chŏng-in, (1968, 1984) 강 *Kang*, p. 79

TT: John Holstein (Trans.) (2009) *River*, p. 170

In reference to the above translation in relation to the ST, Holstein has expressed difficulty in translating the last two sentences: “outside in the courtyard, soft white stillness. The snow deepens, erasing her steps” (Holstein, 2009, p. 170). The issue for Holstein has been ambiguity as to whether the female character ‘stayed or left’ the room of an inn where a younger male character was sleeping. In trying to solve the issue, Holstein has interviewed 17 educated readers of the Korean ST, all of whom, except for one fluent reader, are Korean native; 12 of them interpreted that the woman stayed and only four said she left (the remaining one did not commit either way) (Holstein, 2009, p. 263). After this survey, Holstein decided to leave the ambiguous feature ambiguous in the TT. He then comes to learn what the ST author has intended – which raises a question about reading the ST intent as opposed to the ST author’s intent. When asked by Holstein how the last two sentences should be read, about the woman having stayed or left the room, the ST author Sŏ Chŏng-in’s reply is reportedly: “What a question! Anyone can see she left!” (Holstein, 2009, p. 264). This episode offers the translator’s finding that even the original author and readers of the ST can differ in their interpretation of certain elements of the text, not to mention

disagreements among the ST readers. This leads us to consider the possibility that the textual features of the final two sentences in the ST (example 2-4) are not ostensible enough to hint at one definite action of the character (while the author of this thesis agrees strongly with the ST author that it was obvious she has left the room). At the same time, it is also possible that the readers who did not agree share another contextual understanding – they wish the character would spend the night with the other character introduced elsewhere in the story. Considering the survey results and the surprisingly confident author's remarks about the ostensibility of the implicit message, we can confirm our understanding of ambiguity: it relates to multiple possibilities of meaning. It is true that interpretation depends on the context that the reader can access – individually cognitive as well as culturally collective environment. And yet, the textual features can make certain elements more apparent or obvious to affect the readers' cognitive assumptions – which we will discuss further in the next chapter. For now, we keep our attention on the manifestation of textual features.

Such cultural gaps and linguistic incompatibility between Korean and English literature have been noted not only among groups of translation scholars in Korea but also between practitioners of translation and publishers. As we have gathered from their observations, it is not an exaggeration to say that context does play a crucial role in communication and is a significant factor to the interpretation of a given text. Despite the stark differences in the effect of context, which affects the processing of information, translators try to find ways to facilitate communication between these two different, inconsistent contextual environments. What tends to be understood among the ST audience does not reach TT readers, if the translation is rendered based on linguistic representation. While efforts continue among translators to retain both meaning and form (or content and style) intact as they are considered inseparable from the literary intent, the challenges remain strong, particularly in areas relating to implicitly communicated features. To list a few main issues relating to ambiguity, the most commonly encountered problems are found in cases where: (1) textual constituents do not share cultural references in the TL (e.g., societal concepts or historic experiences new to either culture); 2) the ST linguistic properties are absent, yet the intended meaning is understood by its readers; 3) linguistic properties are present but understood differently from their lexico-semantic signs (albeit allowing ambiguity); 4) linguistic signs are ambiguous – with multiple possibilities of

meaning – as we have seen from the example (2-4) in the previous paragraph.²¹ In support of this claim, another set of examples will be presented in the following section; they will demonstrate complexity in communication arising from the different levels of ambiguity relating to implication and context. First, some examples will be presented and by reviewing them, it will be determined whether ambiguity has affected translation or translation has caused noticeable change on the degree of ambiguity in the TT.

2.3 Translating Implicit Elements of Korean Literary Devices

Among those features used in Korean fiction, tropes often involve semiotic elements, which are problematic as far as translation into English is concerned. They include figurative speech and allusions; onomatopoeia and mimesis; ambiguous deictic references, honorific or humbling speech, and verb-endings – all implicating a given assumption in the Korean context. However vibrant and lively their usage might be in a text, their translation into the linguistic signs of the English language has been known to be problematic, as has been evinced by translation scholars of Korea.

2.3.1 Elliptic devices

One of the characteristic uses of ambiguous language for interpretation and translating into English is found among elliptic expressions. Grammatical contractions between Korean and English languages are different as well. Subjects and objects are often omitted in Korean sentences, and some communications involve incomplete sentences and fragments of expressions. (Native Korean hearers/readers know the subject and object, and can complete the incomplete sentences in their minds from the omitted or contracted utterances.) Relative to the English language, communication in Korean involves much more active usage of elliptic features. For example, silence can be an important element in literature which is represented orthographically. This can be found often in Korean fiction where an ellipsis, with three or six

²¹ This grouping has been inspired by both Gricean and relevance-theoretic discussions.

dots, indicates the element of silence and implies something that translators need to consider (Koh, 2007).²² If these were translated semiotically into a film, we might see the scene zooming in on a character, who keeps saying nothing, ostensibly displaying that nothing is being said. But translating the dots into description poses questions as to what it is that is being kept in silence. These are found both in constructs of dialogue where the interlocutors trail off their lines, or in narratives, particularly within internal monologue, leaving the unsaid to be mentally filled by the readers. This, too, complicates the translator's decision: translators ask themselves what words, and in what tone, can the blank part be given in the translating language, so that the TT reader can also know that the unsaid portion is important in a given story.

For example, the character in the following sentences from a short story expresses her emotion through her intermittent silence, as indicated by a series of dots (the punctuation mark for ellipsis according to the rules of orthography in the Korean language). The following example demonstrates the case in point:

Example 2-5 Ellipsis used as emotive device

- ST: (a) 그래도 그 먼 길을 이렇게 단걸음에 되돌아가기야 하겠냐.
 (b) 넌 항상 한동자로만 왔다가 선걸음에 새벽길을 나서곤하더라마는...
 (c) 이번에는 너 혼자도 아니고...
 (d) 하룻밤이나 차분히 좀 쉬어 가도록 하거라.
- (a)*Kŭraedo kŭ mŏn kirŭl irŏk'e tan'gŏrŭme toedoragagiya hagŏnnya.*
 (b)*Nŏn hangsang handongjaroman wattaga sŏn'gŏrŭme saebyŏkkirŭl asŏgonhadŏramanŭn...*
 (c)*Ŭbŏnenŭn nŏ honjado anigo...*
 (d)*Harutpamina ch'abunhi chom swiŏ kadorok hagŏra.*
- TT: (a) But it's such a long way – are you really going to go without resting a bit first?
 (b) I know, you always used to leave at the crack of dawn,
 (c) but you ain't alone this time, and besides....
 (d) Why not take it easy for a day or two?

ST: Yi Ch'ŏng-jun (1977, 2012) *눈길 Nun Kil*, p. 136

TT: Julie Pickering (Trans.) (1999, 2005) *Footprints in the Snow*, p. 252

²² This was learnt from Grace Koh during a practical translation seminar in an MA course in Translation Studies at SOAS University, London in 2007.

The above speaker, the mother character, through her contracted utterances expresses her feelings modestly and yet persuasively. The context of the remarks in the example involves a mother who is trying to persuade her seemingly apathetic son to stay at her home in a rural area, following his just-expressed plan to leave for the city the following day. The unfinished ST sentences (b) and (c) indicate what she does not say is in fact what she intends the hearer to know, but there are several possible ways for us to read this. For the portion omitted in line (b), the implied meaning is a suggestion that the hearer should not do what he used to do – ‘coming around dinner time and leaving at the crack of dawn’ – allowing very little time with the speaker (the mother in the story). The line (c) relates to them having another person (the hearer’s wife) with them this time – which is a stronger reason why (d) the hearer should not leave so soon. The elliptic portions imply that: the speaker (mother) is sorry not to spend enough time with her son; she has not seen the hearer’s wife for a long time; and the mother is urging/pleading her son to stay. The translation attempts to show the ellipsis by retaining the form, but it is questionable whether the device activates the above-mentioned implications. In addition, the English translation (TT (b), example 2-5) does not include the information about the son’s usual timing of his arrival – around dinner time (한동자로만 왔다가 *handongjaroman wattaga* ST (b), example 2-5). This piece of information intensifies the implication that the speaker is reasonably discontent. Furthermore, the translation has rendered ST (a) and (d) in example 2-5 interrogative – which is not necessary. While ST (a) shows an interrogative verb-ending, it carries a tone that chides the son with an effect like ‘you’d better not’. The last Korean sentence (ST (d), example 2-5) is a command, albeit soft but firm. The translation does not reflect the emotive state of the speaker and seems to have assigned the speaker a voice that seems light-hearted rather than sorrowful (as implied by the ellipsis).

The emotional state of the mother is expressed implicitly, and the emotive tone is communicated partly by what she leaves out, making her utterances seem incomplete. In fact, the orthographic marker ‘...’ plays an important role in underscoring the unsaid portion. The interpretation of her communicative intent presupposes that the hearer (or reader) will fill in the gap left by the elliptic devices and read meaning into them. This kind of expectation is not unreasonable in Korean discourse, particularly in fiction. And it depends much on socio-cultural norms: what most Korean readers can draw from the unsaid portion of the elderly,

mother character is a hint of disappointment, resentment, and even sorrow, in the way she reinforces her pleading to her son, implying that she wants to spend more time with not just the son but with another person (whom the story reveals to be her daughter-in-law). At the same time, readers fill in the gap with their own understanding of the sense of guilt associated with the abandonment of elder familial relations during the industrialisation era. If we analyse the grammatical components, we can also see there are some clues for such an interpretation. The mother character's first sentence is interrogative, but functions rather as a reproof. Then her final sentence in this passage is in command, indicating an authoritative tone, but its sentence-final-suffix implies a soft, caring tone (but firm in her message). Furthermore, it has become conventional to involve elliptic usage, often combined with those suffixes that trail off, such as “- 마는” *-manŭn* (similar to ‘although’), or “아니고” *anigo* (‘not ~ but’), then trail off with an orthographic marker ‘...’.

Using the ellipsis in punctuation is not the only elliptic device. In passages which use grammatical ellipsis, translators can establish differing patterns between the English and Korean linguistic systems and follow the grammatical conventions. However, a problem arises when the ellipsis is used in pragmatics, whereby the hearer and speaker understand tacitly what is omitted and understood. In addition to the omission of parts of speech, Koreans often communicate meaning by not saying anything, or by saying something semantically unrelated to the linguistic components. English language speakers have a pragmatic tradition that is not unlike Korean in that it also utilises ellipsis, except the ways in which they are used are very different. As such, omitting what is intended to be understood in speech is an important part of linguistic convention in the Korean SL, but the interlocutors are made aware, by ostensive means such as silence, that something is not being said. Korean literary writing, fiction/short stories, not to mention poetry, often exploit this convention.

As mentioned in the preceding sections and can also be seen in the above example 2-5, communications between interlocutors can take place by way of saying one thing but meaning something else. While this tendency exists in both English-speaking and Korean-speaking contexts, it can nonetheless pose a challenge when translating, as can be seen from the following examples.

2.3.2 Onomatopoeic and mimetic expressions

Onomatopoeic expressions mimic particular sounds, and mimetic phrases aid visualisation of a certain manner of movements. Their usage is much more common in Korean than in Western literature. The use of onomatopoeic and mimetic features plays a significant role in Korean literature, as Koreans have traditionally acknowledged the device, following the performative literature known as *pansori* – which is a kind of storytelling with singing against the backdrop of music involving drums and woodwind instruments such as *daegum* (similar to a flute). In the Korean context, these features can lead readers to particular interpretations while triggering stereotypical responses in them. But they tend not to transfer coherently into English because onomatopoeic and mimetic features do not carry semantic value on their own. These elements can imitate sounds or manners of things or creatures so as to add vivacity to the particularities of the scenes or characters depicted in a story. In literature, onomatopoeic and mimetic features can serve as implicatures, and they rely on context for them to play such roles. The following examples relate to this.

Example 2-6 Onomatopoeic expression as an implicature

ST: 방울소리가 시원스럽게 딸랑딸랑 메밀밭째로 흘러간다.

Pangulssoriga siwönsüröpkke ttallangttallang memilbat'kkero hüllöganda.

TT: The refreshing tinkle of the bells hanging from the donkeys' necks flowed toward the buckwheat.

ST: Yi Hyo-sök (1936, 2006) 메밀꽃 필 무렵 *Memilkkot Pil Muryöp*, p. 112

TT: Kim Chong-un and Bruce Fulton (Trans.) (1998, 2005) *When the Buckwheat Blooms*, p. 90

First, we look at the onomatopoeic device. As can be seen (underlined) in example 2-6, 딸랑딸랑 *ttallangttallang* (the double “t” denoting a *fortis* that is foreign to English) is used to describe the sound of a bell attached to a donkey. While such onomatopoeic expressions might trigger immediate emotive responses in Korean readers, they do not signal the same to English TT readers. The sounds of a bells hanging from a donkey’s neck described as *ttallangttallang* are not the auditory mimicry that English speakers would choose. Neither can they be transferred into the English without resulting in nonsensical effects which would fail to trigger the intended effect. Furthermore, the phrase alone does not stand as an implicature; it needs not only the verb but also the context to work as or enhance an implicature. In example 2-6, the implicature by the phrase *ttallangttalang* in the story *Memilkkot Pilmuryöp* relates to the protagonist’s cheerful mood, which is suggested by its modifier 시원스럽게

siwonsŭrŏpke (pleasingly), as the protagonist continues his journey, now joined by a young man who might be the son he never knew he had. As can be seen from the translation, the device is explicated in descriptive language: “the refreshing tinkle of the bells hanging from the donkeys’ necks flowed toward the buckwheat” (Kim Chong-un and Bruce Fulton, p. 90). There are differing views on a translation strategy such as this because it tends to lose the ST’s poetic device; in this case, the poetic simplicity attached to bucolic imagery – for which Yi Hyo-sŏk is widely known in Korea.

When an onomatopoeic device such as the one in the above example (2-6) is coupled with a mimetic device, the combination increases the sensory imagination and evokes emotive responses in the readers. Consider the following example (2-7), which is of the same story from which the above example (2-6) was extracted:

Example 2-7 Mimetic expression as an implicature

ST: 귀를쫓긋 세우고 달랑달랑 뛰는 것이 나귀새끼같이 귀여운 것이 있을까.
Kwirŭltchonggŭt seugo tallangdallang ttwinŭn kŏsi nagwisaekkgach'i kwi-yŏun kŏsi issŭlkka.
 TT: The way it pricks up its ears and prances about – is there anything as cute as a donkey colt?

ST: Yi Hyo-sŏk (1936, 2006) 메밀꽃 필 무렵 *Memilkkot Pil Muryŏp*, p. 116

TT: Kim Chong-un & Bruce Fulton (Trans.) (1998, 2005) *When the Buckwheat Blooms*, p. 94

The ST mimetic expression 달랑달랑 *tallangdallang* (underlined) in example 2-7 describes the movement of the donkey colt prancing about. Its rhythmic pattern is the same as the previously discussed onomatopoeic expression 딸랑딸랑 *ttallangttallang* – “the tinkle of the bells” (in example 2-6). These phrases appear similar in their orthographic arrangements. However, the mimetic phrase 달랑달랑 *tallangdallang* which refers to a bouncy manner of movements (in this context) has softer initial consonants of the first and third syllables of the ST, compared to the harder sounding onomatopoeia. These phrases are used in the same story but placed in different passages. They are relevant to the development of the plot with regards to the protagonist’s possible blood-ties with a younger male character. The intended effect is the cheerful attitude of the protagonist, and the hopeful mood around the father and son who have just met and will soon learn about their connection.

Both the onomatopoeia and mimesis work as implicatures to imply the development of the plot as well as the characters’ emotive state. The onomatopoeia *ttallangttallang* (example 2-6)

refers to the moments when the protagonist and the young man begin to connect as they walk alongside the buckwheat field. By this stage in the story, there is an unspoken intimation about the possible father-son relationship of the two characters. The above onomatopoeic and mimetic expressions imply the jovial mood of the protagonist relating to that implication. The passage which contains the tinkling sound of the donkey's bell *ttalangttalang* implies the protagonist's intuition about his blood-ties with the young man. The mimetic expression *talangdalang* in example 2-7 relates to the moment when the protagonist's feelings about his possible father-son relationship with the young man are reinforced. The mimetic description of a donkey colt is a young life the protagonist subconsciously relates to his younger self and the young man in the story.

The above onomatopoeic phrase 딸랑딸랑 *ttallangttallang* (example 2-6) and mimetic expression 달랑달랑 *tallangdallang* (example 2-7) are close in form, their syllabic count and their orthography. The difference is manifested by one consonant between the two – similar to the difference between *t* and *tt*. (The one in example 2-6 *ttallangttallang* is intensified with fortis while the other one in example 2-7 is a relatively lighter sounding lexeme *talangdalang*.) However, these expressions do not translate in form; nor can they be transferred into another auditory mimicry or visual replica in English without resulting in nonsensical effects. Since the ST phrases carry no meaning, the translators explicated the mimesis 달랑달랑 *talangdalang* as the verbal phrase “prances about” to indicate the movement – and to address the non-correspondence in form.

The question to consider is whether the strategy has addressed the implicatures. For instance, the implicature regarding the protagonist Hō's intuition about his connection with the young man Tongi is strengthened by other mimetic expressions found in the same passage that follows the above example 2-7. In it, Hō and Tongi are having a conversation while crossing the river, and as Hō hears Tongi talk about his mother and his upbringing without a father, Hō loses his footing and slips into the water and gets swept away. Tongi catches up to pull him out of the water and carries him on his back. Here Hō's mood is described in the following sentence with mimetic phrases (underlined): 이가 덜덜 갈리고 가슴이 떨리며 몹시 추웠으나 마음은 알 수 없이 둥실둥실 가벼웠다 *Iga tōldōl kalligo kasūmi ttōllimyō mopsi ch'uwōssūna maūmūn al su ōpsi tungsildungsil kabyōwōtta*. (Yi Hyo-sōk, 2006, p. 116) – which Kim Chong-un and Fulton have translated as: “His teeth chattered, he shivered, he was cold all over. But for some unaccountable reason he felt buoyant” (1998, p. 142). It can be

detected from the mimetic phrase 둥실둥실 *tungsildungsili* that Hō's mood is elated despite the contrasting physical condition implied by another mimetic phrase 덜덜 *tōldōl* – denoting the manner in which his teeth chatter as he shivers from the cold. The mimetic expressions in the story serve to implicate the protagonist Hō's inkling of his relationship with Tongi and potential meeting with her mother whom Hō had been longing for many years. These mimetic features are transposed as verb-compounds so as to make them sensible to English-TT readers, who can follow the protagonist's mindset.

As with onomatopoeia, although mimesis has no semantic substance, Korean interlocutors and readers recognise what effect mimetic phrases prompt – which depends on context and which Korean literature often exploits. To explain the role of mimesis in connection with implicature, several commonly used mimetic phrases (underlined), have been selected for discussion below.

Example 2-8 Mimetic adverbs and compound-verbs as implicatures²³

- (a) 땀을 줄줄 흘리다 *ttamül chuljul hüllida* (sweat streams down like running water);
- (b) 땀을 뿜뿜 흘리다 *ttamül tchiltchil hüllida* (sweat profusely);
- (c) 땀이 송송 맺히다 *ttami songsong maech'ida* (perspire in the form of granules);
- (d) 땀이 송송 맺히다 *ttami sungsung maech'ida* (perspire in the form of large beads);
- (e) 눈물을 줄줄 흘리다 *nunmurül chuljul hüllida* (tears roll down in streams);
- (f) 눈물을 뿜 흘리다 *nunmurül tchilkküm hüllida* (let out a tiny drop of tears (shed a drop of tears/shed sham tears);
- (g) 콧물을 질질 흘리다 *k'onmurül chiljil hüllida* (let [one's] nose run continuously);
- (h) 눈물을 뿜뿜 짜다 *tchiltchil tchada* (shed tears /cry/weep continuously);
- (i) 쾅쾅 대다 *tchöngtchöngdaeda* (roar/boom in a powerful way);
- (j) 찢찢 매다 *tchöltchölmaeda* (find something or someone difficult or intimidating; be confused; flustered).

²³ The meanings associated with these mimetic usages can vary and the examples in this thesis are not exhaustive. Additionally, the verb *hüllida* is the passive form of *hürüda*; and both can collocate with the mimetic adverbs (a)(b)(f)(g) as long as the topical particle changes in accordance with the verb form. e.g., 땀을/눈물을 줄줄 흘리다 *ttamül/nunmurül chujul hüllida* (let sweat / tears stream down); 땀이/ 눈물이 줄줄 흘러 내리다 *ttami/nunmuri chujul hüllönarida* (sweat rolls down/tears fall); 강물이 줄줄흐르다 *kangmuri chujul hürüda* (river flows).

²⁴ The mimetic adverb '*chiljil*' paired with the verb *hüllida*. The phrase *chiljil* can also refer to the way some objects are dragged when paired with the verb *kkülda*, e.g., slippers, heavy things. When the phrase pairs with the same verb in passive form, the phrase can suggest the way someone is dragged around either physically or metaphorically.

The underlined portions in the English counterparts indicate what the Korean mimetic phrases suggest when they modify particular verbs. It must be noted that, since the meaning of the mimetic phrases vary depending on the verbs they pair with, the translations of the Korean phrases here are merely approximate and subject to change according to the context in which they are used. For example, 줄줄 *chuljul* relates to the manner in which things or people form a singular line or multiple lines. It can also serve as an adverb to suggest the ‘fluent’ manner of someone speaking a foreign language or reciting something from memory. Common usage includes those instances which describe the way liquid moves in a downward direction as seen in example 2-8 (a) and (e) translated as ‘sweat streams down like running water’ and ‘tears roll down in streams’, respectively.²⁵ The phrase chuljul (underlined) in the following context intensifies the feeling the character experiences: [...] 낮잠에서 깨어나서 식은땀이 줄줄 흐르는 이마를 손바닥으로 닦으며 느끼는 허전함 [...] (Kim Sŭng-ok, 1995/2004, pp. 188) [...] *Natchamesō kkaeōnasō sigŭnttami chuljul hŭrŭnŭn imarŭl sonbadagŭro takkŭmyō nŭkkinŭn hōjōnham* [...] ([...] the sense of emptiness that overcame me when I woke from an afternoon nap and wiped cold sweat off my wet brows [...]) (Trans. Moon Hi-kyung, in Chung Chong-wha (Ed.)1995, p. 369). While the mimetic phrase suggests an excessive amount of cold sweat exuded by the character, it implicates the intensity of his uncomfortable state of mind. In its translation, such an intensity is suggested by ‘wiped cold sweat off my wet brows’.

Similar to the preceding mimetic device *chuljul*, 질질 *chiljil* can also collocate with 흘리다 *hŭllida*, as can be seen in (g) let one’s nose run continuously. The nuance here is that

²⁵ e.g., 땀을/눈물을 줄줄 흘리다 *ttamŭl/nunmurŭl chujul hŭllida* (let sweat / tears stream down); 땀이/ 눈물이 줄줄 흘러 내리다 *ttami/nunmuri chujul hŭllōnarida* (sweat rolls down/tears fall); 강물이 줄줄흐르다 *kangmuri chujul hŭrŭda* (river flows). With regards to mimesis often involved in describing the way river streams down, there are mimetic forms such as *choljol*; *tcholtchol*; *chwaljwal*; *ch’alch’al*; *k’walk’wal*. The first two of these are weaker and the others are stronger than *chuljul* in terms of the quantity and tempo of the flow.

it is untidy. In a different context, the phrases 질질 흘리다 *chiljil hŭllida* can also be used to describe the manner in which a person forgetfully drops or leaves things behind. When the mimesis *chiljil* is added with a fortis, it becomes 찰찰 *tchiltchil* to sound more forceful as in (b) *ttamŭl tchiltchil hŭllida* (sweat continuously / uncontrollably) – which suggests the way someone sweats that can be annoying for various reasons – e.g., untidy or attracting undue attention to the sweating.²⁶

Another implicature can be found with the involvement of the mimesis *tchiltchil* when it pairs with a different verb *tchada* – both of whose initial consonants are fortis – as in example 2-8 *tchilchil tchada* (h) cry in a pestering manner. For example, the following sentence shows the usage *tchilchil tchada*: 안 놀면 너 혼자 놀면 될 거 아냐, 기집애처럼 왜 찰찰 짜!²⁷ (Pang Hyŏn-sŏk, 2003) *An nolmyŏn nŏ honja nolmyŏn toel kŏ anya, kijibaech'ŏrŏm wae tchiltchil tcha!* (Can't you play by yourself if nobody plays with you, why shed tears like a girl!)²⁸ The implicature is that girls show tears but not boys. Here, if we removed the mimetic phrase *tchiltchil* from the sentence, the verb *tcha* would be semantically weaker even though the mimesis has no semantic value; it would require the object complement 'tears', yet the implicature can be understood. The mimetic device *tchiltchil* not only enhances the meaning of the Korean verb but also the effect relevant to shedding tears. Furthermore, the mimetic device *tchiltchil* is ostensive to Korean readers such that they can detect a social perception from it: boys and men should not cry. In other words, it can be assumed from the preceding sentence showing the mimetic usage *tchiltchil* with the verb *tchada* ('shed tears' or 'squeeze cry') that boys and men are taught to refrain from crying or showing tears – because it makes them look feeble– and a further inference can be made from it that girls can cry or they are not required to hide their emotions or weakness.

²⁶ In addition, both *chiljil* and *tchiltchil* can also describe the way something is dragged; or the way someone is dragging their heels or slippers they are wearing.

²⁷ 짜 *tcha* is an interrogative form of the verb 찌다 *tchada* (lit. wring /squeeze) used in this exclamatory sentence.

²⁸ From a short story by Pang Hyŏn-sŏk 랍스터를 먹는 시간 *Lapsŭtŏrŭl Mŏngnŭn Sigan* (lit. *Time to Eat Lobster*) (2003) translated by the author of this thesis.

Mimetic devices such as ‘*songsong*’ (c) (example 2-8) are often used to indicate the manner of sweating, which is understood to imply a character’s level of anxiety in the ST culture. The following sentence is an example (underlined for emphasis): 모든 살갓에 피가 콧등의 땀처럼 핏방울이 송송 맺히는 것만 같았다 *Modŭn salgach'e p'iga k'ottŭngŭi ttamch'ŏrŏm p'itpanguri songsong maech'inŭn kŏnman kat'atta* (Han Sŭng-won, 1994, 87) (lit. It felt as though beads of blood, like the sweat on my nose, were oozing out of my skin all over my body).

The mimetic phrase *쨍쨍 tchŏngtchŏng* describes the physical effect of booming noise as can be seen in the following sentence: [...] *삿대질을 하면서 쨍쨍 울리게 우렁찬 소리로 나무라기도 하고 욕도 했다* (Pak Wan-sŏ, 1985, p. 47) *Sattaejirŭl hamyŏnsŏ tchŏngtchŏng ullige urŏngch'an soriro namuragido hago yokto haetta* (lit. He shouted or swore in his thunderous voice wagging his fingers at them). This phrase *tchŏngtchŏng* can also work as part of a verb (i) *쨍쨍대다 tchŏngtchŏngdaeda* ‘roar/boom in a forceful way’ which can also be used as an implicature and understood metaphorically as ‘behave in a powerful manner’. On the other hand, *쩔쩔매다 tchŏltchŏlmaeda* (j) is often used to describe one who is ‘overwhelmed by difficulty’ caused by something or someone. These phrases work as conventional implicatures in contexts where the verbs are typically associated with power or complexity: (i) showing [one’s] power, usually in a higher rank; (j) acting frightened or being servile; act subserviently or obsequiously. The following sentence illustrates the case in point: *그럴 땐 안집한테 뉘어놓고 쩔쩔 맬 때와는 딴판으로 엄마는 느닷 없이 기품이 있어졌다* *Kŭrŏl ttaen anjiphant'e tŏp'ŏnok'o tchŏltchŏl mael ttaewanŭn ttanp'anŭro ōmmanŭn nŭdat ōpsi kip'umi issŏjyŏtta* (Pak Wan-sŏ, 1985, p. 155; 1999d) (Momma looked one hundred percent different – lofty and dignified – when she criticized them, compared to her blindly servile manner in the presence of the landlord and his family [Trans. H.Y. Sallyee, in Pak Wan-sŏ, 1999d, p. 112]).

The above underlined adverbs cannot be replicated in the exact form in English. Suppose translating them in the English; they will be explicated as action verbs or descriptive modifiers. For instance, transliterating the mimetic phrase *chuljul* does not help TL readers to visualise the way someone sweats heavily. More common TL counterparts may be ‘perspire profusely’, ‘[be] dripping with sweat’ or to ‘sweat buckets’, but the tone and register need to be taken into account before choosing colloquial expressions to befit the implicatures intended by the story.

It must be noted that these mimetic expressions are rather colloquial and rarely used in formal speech. The nuanced implications of the above mimetic adverbs are understood by their typical collocation with the verbs shown here. However, depending on the context they are used in, the mood and manner of the speaker, and the person described, the act itself can vary to some degree. For example, when someone sweats in the manner of (b) 찰찰 *tchilchil* – ‘tiringly’ or ‘uncontrollably’ but not necessarily profusely – it can be in response to fear or difficulty. In such a case, the expression can be to commend the person who is making arduous efforts against the odds; however, it is of a register spoken toward someone of lower rank (e.g., younger) than the speaker.²⁹

Another, similar use of mimetic language is found among set expressions involving adverbs which tend to be used in describing passivity or inaction. These expressions are associated with melancholy, and they include: 우두커니 *uduk’ōni*, 오도커니 *odok’ōni*, 멍하니 *mōng’hani*, 망연히 *mang’yōnhi*, 물끄러미 *mulkkūrōmi*, 가만히 *kamanhi*, which function like mimetic features indicating noticeable stillness and the certain mood and attitude of the subject in a Korean story. Among others, they include: ‘blankly’, ‘vacantly’, ‘expressionlessly’. According to the Naver Korean dictionary (krdic.naver.com), all these words describe someone’s quiet, motionless state. They most frequently collocate with 서있다 *sōitta* or 바라본다 *parabonda*, (바라)보고있다 *(para)pogoitta*, the Korean phrases for ‘is standing’ or ‘is looking/staring at’ – in sentences like,³⁰ ‘he is standing vacantly’ or ‘she is blankly looking at [something]’, which do not function as implicatures in English TT translation as they do for a Korean audience reading them in Korean.

Consider the following example involving 물끄러미 *mulkkūrōmi* (expressionlessly) collocated with 보다 *pota* (see) in 바라본다 *parabonda* (gaze/stare/look at).

²⁹ Korean readers find the expression used commonly also to describe a young child snivelling. It carries a somewhat humorous effect.

³⁰ These examples are in the present tense.

Example 2-9 물끄러미 *mulkkŭrŏmi* (Expressionlessly/blankly) implying character's passive state

ST: 의사의 군청색 만년필이 차트 위를 어지럽게 달리는 것을 당신은 물끄러미 바라본다.

Ŭisaii kunch'ŏngsaek manyŏnp'iri ch'at'ŭ wirŭl ŏjirŏpke tallinŭn kŏsŭl tangsinŭn mulkkŭrŏmi parabonda.

TT2: You stare at the doctor's indigo-colored fountain pen, scribbling wildly on your chart.

ST: Han Kang (2006, 2012) 회복하는 인간 *Hoebokhanŭn In'gan*, p. 10

TT: Jeon Seung-hee (Trans.) (2013) *Convalescence*, p. 11

The above ST sentence shows the use of metaphorical language to imply the character's passive state, by animating the pen (in contrast to the character's state) as if it had the ability to move freely. The character 당신 *Tangsin* – or *tangsin*, “you” – is not paying attention to the doctor's advice; she seems to be gazing at the doctor's scribbles but is not interested in reading the information. Instead, as the metaphorical language suggests, she is looking at the pen as though it has a mind of its own.

The adverbs (which complement the verb) in the ST in example 2-9 translate literally as ‘expressionlessly’ or ‘vacantly’. But this expression is rarely used for its literal meaning; it mostly relies on the context. The adverb 물끄러미 *mulkkŭrŏmi* is a device to signal the character's equivocal state of mind. It usually collocates with the Korean verb 바라보다 *paraboda* for ‘look’ or its synonyms. And it indicates a manner that suggests the person, who is seemingly engaged in the act of looking, is in fact (strongly) disengaged from it and preoccupied with something else – e.g. denying even thinking of anything.

2.3.3 Deictic markers

Other Korean literary devices which are not consistently replicable in English include deictic references. As mentioned before, the differing context-dependency can account for such

incongruity (as we will show in examples to follow). Deixis³¹ is generally understood as the function of syntactic markers that point to particular references, but its usage extends beyond this range to indicate even emotive states and as well as metaphorical positions. As summarized below by Stockwell (2005, p. 45), there are various categories of deixis used in literary context:

The prototypical deictic categories in speech are founded on the originating deictic centre or *zero-point* or *origo*: the speaker ('I'), place ('here') and time of utterance ('now'). Many theorists have limited the discussion of deixis to these egocentric particulars (Bertrand Russell), also called *indexicals* (Charles Peirce), *occasional terms* (Edmund Husserl) or *shifters* (Roman Jakobson). The deictic centre allows us to understand uses of words in context such as 'come' and 'go', 'this' and 'that', and egocentrically determined locatives such as 'left' and 'right', 'above' and 'below', 'in front' and 'behind', and so on. Deixis is obviously the central concept in the context dependency of speech. However, others have argued that the prototypical speech situation can be extended into written language, and applied equally well in literary or fictional situations. One way of understanding how we can shift our viewpoint to see things as others do or as characters in literature would, is by recognising our capacity for deictic projection. We can project a deictic centre in saying things like '*on your left*', or, '*it's behind you*' [...]

(Stockwell, 2005, p. 43)

While the fundamental premise shares common ground in the English and Korean languages, there are differences in the significance of the role that deixis plays in literature. These dissimilarities arise from respective conventions, rhetorical traditions and aesthetic expectations. What sets the two apart can be described as follows: in the English language, deictic markers clarify the very elements that they refer to, whereas in the Korean language they do not necessarily make things clear but can create, increase and manipulate a sense of ambiguity.

³¹ Lyons (1977) describes dexis as "the location and identification of person, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and substained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee" (p. 637).

The same example (2-9) shows a use of a homonym 당신 *tangsin* as a deictic reference. This term can be used in several different speech levels, which denote different registers, to show hierarchical order between the addressor and the addressee. It must be noted that, in Korean communication, the most common ways of using the term 당신 *tangsin* are: (a) as an honorific pronoun to address the second person (‘you’) deferentially; (b) to refer to a third person held in esteem who is not in the presence of the speaker and hearer; (c) as a derisive pronoun to refer to the second person when in aggressive argument or a fight. In the above example (2-9), the propositional information is that the character protagonist called *Tangsin* or addressed in the second-person *tangsin* ‘you’ (in esteem) is looking at the doctor, who is making his notes having observed her wounds or injuries.

If this reference *tangsin* is the second-person honorific term ‘you’, as in case (a), the grammatical rule would have been broken in the sentence (for not using the correct register in the verb), and thus activate an implicature relating to the character’s emotive state. (We will return to the honorific term *tangsin* with another example in a latter chapter).

Since we have begun to discuss speech rules in Korean, we should see what other commonly used terms challenge translation. Among such deictic terms and phrases there are those independent nouns that serve as honorific terms, like 당신 *tangsin*, 어머니 *ǔmǔni*, 아주머니 *ajubǔni*, 대통령 *taet’ongnyǒng*, 교수님 *kyosunim* – whose referential meanings are: ‘you’ (typically, as it could also refer to the third person in esteem, as seen in the preceding paragraph), ‘mother’, ‘[older]-brother-in-law’, ‘President [of a nation]’, ‘Professor’. Conversely, there are those expressions which are meant to humble the speaker: 저, 이 몸 *imom*, 이 미천한 것 – which are similar to: ‘I’, ‘this humble servant’, ‘this lowly

unworthy servant’.³² All these references can be used in place of ‘you’ when interlocutors are addressing one another; such usage follows the rules of polite speech in Korean.

In addition, there are other ways to indicate hierarchical relationships in Korea. What follows here is an example of misunderstanding a Korean speech pattern. From a story where a Korean parent calls her son 애비야 *Aebi-ya*, a translator has rendered it, based on the lexical meaning, as “Father!”³³ when it should have been ‘Son’. Such an error occurred due to the difference in language usage: the elder character might have appeared to be calling her son ‘father’ but in fact, the choice of lexicon for ‘father’ (*aebi*) negates that. This term *aebi* is used to address a person of lower rank, whether in familial or societal relations. It is also due to the Korean vocative particle *ya* that readers of the Korean ST understand it as indicating the speaker’s familial position is senior to the man she was addressing, not ‘Father’ –as though the woman was calling for God or a priest, if not her own father.³⁴ *Aebiya* is (*lit.*) ‘father of a child’ + vocative³⁵ particle (Yeon & Brown, 2013, p. 120). Considering Korean language use, particularly a speech style which varies between several humbling and honorific forms, the term *aebiya* is clearly not meant as ‘Father’. In fact, the term in this context refers to the father of the grandchildren of the addressor. The term of address follows the cultural custom whereby people do not address adults by their name but, instead, address them as ‘father’ or ‘mother’ of so-and-so (name of their child). Omitting the child’s name and calling them ‘father/mother + *ya/yi*’ is also part of this convention. Furthermore, the vocative particle *ya* is typically used to address a person in a lower position in the hierarchical structure and cannot be used to address a higher-ranking person, familial or societal.

³² Problematic terms such as these, due to non-equivalent linguistic items in the TL, can be studied from the viewpoint of Levinson (1983, 2004), who looked at proper nouns and forms of addresses in a given context as deixis.

³³ An example of mis-translation discussed in Kim Seong-Kon (1999, p. 13).

³⁴ If she were addressing her own father or a Christian priest, the deictic terms in Korean would have been ‘*abŏji*’, ‘*abŏnim*’ or ‘*abŏjisiŏ*’.

³⁵ Vocatives refer to forms (typically names or other forms of address) that are used to identify and attract the attention of the person being addressed (Yeon & Brown, 2013, p. 120).

Another kind of deictic reference is found among the locative terms that indicate a particular time, space, and things and people. Their grammatical components range from pronouns (e.g. he, she, you, they, I) to indexical markers (e.g. this, that, those, these, here, there). And in addition to these, Korean markers include: 그 *kũ*, 이 *i*, 저 *chŏ* ('this', 'that'), which are also used as part of adnominal phrases like 그 날 *kũ nal* ('that day'), 그 때 *kũ ttae* ('that time'), 그 후 *kũ hu* ('after that/since then'), 그 일 *kũ il* ('that event/incident'). Furthermore, even verbal phrases 그러(다)/그랬(다) ('do/did') are used as deixis. These deictic phrases are used much more widely as a device to bring the reader's attention to a particular point in time or event in Korean fiction. And their referent meaning is highly context-dependent. The following excerpt from a short story is an example that demonstrates this:

Example 2-10 Ambiguous Korean deictic markers intended for intensity

ST: 그가 썩하게 눈물 고인 눈을 창가로 돌렸을 때, 영원히 지지 않을 것 같던 해가 막 떨어져 붉은 노을빛을 던져놓고 있었다. 생은, 무상했다. 그 후 오래도록, 그는 그 날 강의실에서 보았던 붉은 노을빛을 잊을 수가 없었다.

그에게 '그 일'이 벌어졌을 때, 그러고 나서 그가, 자신은 생에 대해서 너무 늦게 알게 되었다고 생각하게 되었을 때, 느닷없이 떠올린 것 역시 그 붉은 노을빛이었다. 그러나 그 전에라면 언제나 그랬던 것처럼 그는 더 이상 그 노을빛을 떠올리며 진저리를 치거나 병적인 메스꺼움을 느끼지 않았다. 그는 그 노을빛을 떠올렸고, 다만 바라보았다.

Kūga k'weng'hage nunmul koin nunŭl ch'anggaro tollyŏssŭl ttae, yŏngwŏnhi chiji anhŭl kŏt kat'tŏn haega mak ttŏrŏjyŏ pulgŭn noŭlbich'ŭl tŏnjoyŏnok'o issŏtta. Saengŭn, musang'haetta. kŭ hu oraedorok, kŭnŭn kŭ nal kangŭisiresŏ poattŏn pulgŭn noŭlbich'ŭl ijŭl suga ŏpsŏtta.

Kŭege 'kŭ il'i pŏrŏjyŏssŭl ttae, kŭrŏgo nasŏ kŭga, chasinŭn saenge taehaesŏ nŏmu nŭtke alge toeŏttago saenggakhage toeŏssŭl ttae, nŭdasŏpsi ttŏollin kŏt yŏksi kŭ pulgŭn noŭlbich'iŏtta. Kŭrŏna kŭ chŏneramyŏn ŏnjena kŭraettŏn kŏtch'ŏrŏm kŭnŭn tŏ isang kŭ noŭlbich'ŭl ttŏollimyŏ chinjŏrirŭl ch'igŏna pyŏngjŏgin mesŭkkŏrimŭl nŭkkiji anhatta. Kŭnŭn kŭ noŭlbich'ŭl tŏollyŏtko, taman paraboatta.

TT: He turned his teary eyes to the window and saw the sun that had been so intense, setting, bleeding the sky. He suddenly felt life's emptiness. That view of the sunset from the classroom refused to fade from his memory, even after a long time.

He remembered that sunset when he got mixed up in that 'detective incident,' which made him realize it was too late to change his life. This time, unlike before, he didn't shudder or feel queasy. He simply remembered it and tried to summon back the vision.

ST: Kim In-suk (2000, 2013) 칼에 찢린 자국 *Kare Tchillin Chaguk*, p. 14

TT: Sohn Suk-joo and Catherine Rose Torres (Trans.) (2013) *Stab*, p. 13

Deictic phrases in Korean are underlined in the ST and TT in example 2-10 including the adnominal marker 그 *kŭ*, whose function is mainly indexical. As shown in the phrase 그 노을빛 *kŭ noulbŭt*, translated as “that sunset”, in the above example 2-10, this Korean adnominal and indexical marker can be understood as something similar to ‘the’ or ‘that’ in English. It is used to refer to something that has previously been mentioned or understood between interlocutors or between the text and reader. Here, it implies that readers are to know which particular day, or which particular incident the narrator is indicating. Communicating the above passage to its readers presupposes a condition that the author and readers share an understanding of such a play on language: the repetitive use of the 그 *kŭ* (not only as a unit of the deictic phrases but also independently as the pronoun ‘he’) increases the ambiguous effect; and yet most cognitively-competent readers are able to follow what the reference indicates. The irony here is that the narrator keeps repeating the deictic markers as though he has tried to intensify his focus on a particular time. The problem for translation is that this kind of playful effect would be misunderstood by TT readers – and seem redundant and dull. The ST author combines these deictic markers with other similar-sounding pronouns 그 *kŭ* (‘he’) and conjunctives like 그러나 *kŭrŏna* (‘but’/‘however’) to intensify the repetitive effect. The English TL readers tend to find that repeated usage of vague references like 그 *kŭ* (‘that’), combined with similar sounding phrases like 그리고 *kŭrogŏ* (‘did and’), 그랬던 *kŭraettŏn* (‘as had done’) suggest a lack of creativity. As the published translation of the above passage shows, adjustments have been made to the vague references and some repeated references reworded. This confirms the different perceptions of the idea of repetitive usage of the same word/expression or (similar-sounding) words. However, it must be noted that in example 2-10 the narrator’s repetitive use of deictic markers is to bring readers’ attention to the protagonist and the incident he is involved in. At the same time, readers are to imagine the protagonist’s emotional response to such attention (i.e., guilt or denial).

Here is another example of dexis (2-11), which shows a shift in point of view – from that of the narrator to that of the character.

Example 2-11 Internal monologue: deictic projection³⁶

ST: (a) 몇 번이었더라.

(b) 단순한 기억을 되살리려고 당신은 미간을 찌푸린다.

(c) 여기서 몇 번 버스를 타야 집으로 가더라.

(a) *Myōt pōniōttōra.*

(b) *tansunhan kiōgŭl toesalliryōgo tangsinŭn miganŭl tchip'urinda.*

(c) *yōgisō myōt pōn pōsŭrŭl t'aya chibŭro kadōra*

TT: (a) What number is it?

(b) In order to revive a simple memory, you knit your brows.

(c) What number bus should you take home?

ST: Han Kang (2006, 2012) 회복하는 인간 *Hoebokhanŭn In'gan*, p. 16

TT: Jeon Seung-hee (Trans.) (2013) *Convalescence*, p. 24

Example 2-11 shows an effect of deictic projection by means of the verbal suffix in the predicate despite the ellipsis on the subject. Although omission of the subject in a sentence is not uncommon in Korean dialogue, the above ST passage is ambiguous with regard to which utterances are direct and which are reported speech – in whose personal voice the sentences (a) and (c) are uttered. By the time readers have reached this passage from the opening paragraph, they would have decided the story is either in the second-person or third-person narrative.³⁷ However, there are at least two elements that are problematic to translation when representing such a shift in point of view. For one thing, the subject is omitted in the sentences underlined and marked as (a) and (c) in example 2-11. Also, there are no orthographic indications showing whether utterances (a) and (c) are made by the character or narrator. Leaving out and not identifying the subject are not unusual for Korean interlocutors. Korean

³⁶ For further information on deictic projection, see (Lyons, 1977a, pp. 578-579); on shifts in points of view, see (Fillmore, 1997, p. 122); and for shifts from an egocentric viewpoint to another, see (Levinson, 1983, p. 64).

³⁷ Although it is possible to read the reference *Tangsin* as the name of a third person, as grammatical structuring indicates, this term of reference is so strongly associated with the honorific form of addressing the second person that it interferes with the readers' apprehension of it as the third person. Furthermore, while it seems to be addressing the second person, there is a persistent sense of self-narrative throughout the story. One can even detect an implication of verbal self-flagellation.

readers know that this instance is to be understood as representing something along the lines of ‘What bus line was it that took me home before?’ The question, however, is: who is saying this? If this were the voice of the character, it would be considered direct speech – though without the appropriate quotation marks. Korean readers know this to be direct speech regardless of whether the utterances were made by the character or by the narrator. The Korean verb-ending *ㄷㄹ* *tōra* (‘was it?’) indicates that these sentences, (a) and (c) in example 2-11, read as first-person narrative. In other words, these two utterances are read as the character’s internal monologue. It is also possible that the narrator’s voice has been projected as the first person.

These problems can be explained by way of grammatical features. The usage of the verb-ending *-ㄷㄹ*³⁸ (pronounced *tōra*) is associated with a ‘retrospective’ aspect of observation or perception, which has taken place away from the speaker in time or space (Lee 2000). It often relates to the past, and this form works as an interrogative only in first-person speech. In particular, the verb-ending usage *-ㄷㄹ* *tōra* combined with the inquisitive marker *myōt* (‘what/which number’) makes it an interrogative. In this case, the character is asking herself to recall the bus (identified by a unique number) she has previously taken to go home.

The verb-ending *tōra* as an interrogative form in the above passage (example 2-11) is significant in relation to two rhetorical features: ellipsis and reiteration – which reinforce the identification of the sentences (a) and (c) in example 2-11 as first-person narrative. The repeating of the verb-ending form underscores her state of mind: she still cannot remember and is trying hard to remember what she forgot – something as simple as which bus takes her home. Furthermore, the verb is in the past tense. This implies that the protagonist had previously known which bus to take, but it has now escaped her memory. We are to imagine what has driven her mind to such a condition.

³⁸The pre-final verb-ending *ㄷ* *tō* (of *ㄷㄹ* *tōra*) “refers to facts that have already been perceived”, which “can only be used in declarative and interrogative sentences” (Lee 2000, p. 180)

Compared to the Korean original, its counterpart in English has been made less ambiguous – as can be seen here (from example 2-12):

Example 2-12 TT excerpted from example 2-11

<i>What number is it?</i> <i>In order to revive a simple memory, you knit your brows.</i> <i>What number bus should you take home?</i>
--

Jeon Seung-hee (Trans.) (2013) *Convalescence*, p. 24

By contrast, the above English translation (example 2-12) has clarified the narrative voice. Unlike the Korean ST, the English version does not suggest any of these utterances are part of an internal monologue spoken by the character. It reads more like someone talking to ‘you’ directly. Additionally, the third sentence in English clarifies the question which has initially been asked in the first sentence; the message is clear. It no longer has the same ambiguous effect as the Korean original.

It is possible that the syntactic requirement of the English TL is the reason behind the change of tense in the first sentence (example 2-12), and the explication in the third and last sentence is intended to show the protagonist’s present state of mind. It is also possible that the translation aims to mimic the short length of the original structure. But the translation is problematic for the following reasons. By enhancing coherence, it interferes with the implication that the ‘you’ is disoriented and speaking to herself (silently or aloud). While the Korean implies that the questions in the passage are what is internally asked to the self, ironically, the English version (example 2-12) could in fact sound as if they were made by yet another person (e.g. a passer-by in the story). As a result, the focus is shifted away from the character.

The above example shows an effect of deictic projection which we see from mixing the voices of the narrator and protagonist and thus shifting the point of view between them. While such an effect in the Korean ST might be accepted as natural, it is problematic to re-formulate it in English as seen from the TT in example 2-12. Translators who recognise the relevance of this should work out whether there are ways to show the character’s interior point of view, if not internal monologue, in translation.

2.3.4 Implicit meaning different from what is said

Communicative features that involve what is meant differs from what is said (or linguistically encoded) are particularly susceptible to confusion for translation.

Example 2-13 Semantically unrelated utterance: what is said vs what is meant

ST: “다 좋은 데서 가르치고 내보내는 집이 있지.”
 “나두 그런 데나 들어섰으면 좋겠네.”
 정씨가 쓴웃음을 지으며 고개를 저었다.
 “지금이라두 쉽지. 하지만 집이 워낙에 커서 말요.”
 “큰집.....
 하다 말고 영달이는 정 씨의 얼굴을 쳐다봤다.

“*Ta chohŭn tesŏ karŭch'igo naebonaenŭn chibi itchi.*”
 “*Nadu kŭrŏn tena tŭrŏsassŭmyŏn chok'enne.*”
chŏngssiga ssŭnusŭmŭl chiŭmyŏ kogaerŭl chŏŏtta.
 “*Chigŭmiradu swipchi. hajiman chibi wŏnage k'ŏsŏ maryo.*”
 “*k'ŭnjip.....*
hada malgo yŏngdarinŭn chŏng ssiŭi ŏlgurŭl ch'yŏdabwatta.

TT: “There is a very nice place where they teach you all those skills”, answered the other man.
 “I wish I could go there,” said Yong-dal naively.
 But Ch’ong said with a bitter smile, shaking his head. ‘It’s easy to go there, but I’m not sure you would really want to go. It is a very big place – only too big.’
 “Too big?” Yong-dal stopped in the middle of his sentence and looked at Chong’s face.

ST: Hwang Sok-Yŏng (1973, 2012) 삼포 가는 길 *Samp’o Kanŭn Kil*, p. 24

TT: Kim Uch’ang (Trans.) (2012), *The Road to Sampo*, p. 27

This is an example to demonstrate how what is said can be different from what is meant. The Korean ST in the above example 2-13 shows two underlined portions, which are used as metaphors. The first reference, 다 좋은 데 *ta joŭn de* – which has been translated as “a very nice place” is ambiguous; we learn after reading what follows the initial sentence that it is in fact referring to some place that is not known to be nice: an institutionalised prison. The second phrase, translated as “a very big place – only too big” also refer to the same thing – prison. The hearer Yong-dal in the passage understands the speaker’s remarks to mean ‘prison’ only after hearing the metonymy for ‘the prison’ 큰집 *k’ŭnjip*, translated as ‘too big’. The intended effect here is irony, as evident from the ST expressions such as ‘bitter smile’ and ‘a very big house’ (in translation) – both of which are metaphoric expressions alluding to prison. The translation has dealt with the problem of non-equivalence of this metonymic reference. It has addressed the gap between the semantic reference and the intended reference by creating a new relationship between ‘too big’ and ‘prison’, so that

readers from a different culture can see the allusion. We will look at more examples demonstrating similar problems relating to tropes such as metaphors in later chapters.

The examples presented here are intended to demonstrate problematic aspects of translating between two cultures. As these examples have shown, some of the translations do not represent the ST intent – which can be perceived from the reading of the ST. The following example seems to be a result of either misreading or overemphasis on coherence.

Example 2-14 Naturalising or misreading?

- ST: (a) “참..... 집에 가는군요.”
 사내가 일어나 땡꾸이 배낭을 한쪽 어깨에다 걸쳐 매면서 영달이에게 물었다.
 (b) “어디 무슨 일자리 찾아가쇼?”
 (c) “댁은 오라는 데가 있어서 여기 왔었소? 언제나 마찬가지죠.”
 (d) “자, 난 이제 가 봐야겠는 걸.”
 (e) 그는 뒤도 돌아보지 않고 질척이는 독길을 향해 올라갔다.
- (a) *Ch'am..... chibe kanŭn'gunyo.*
sanaega irōna maengkkongŭ paenangŭl hantchok ōkkaeēda kōlch'yō maemyōnsō
yōngdariege murōtta.
 (b) “*Ōdi musŭn iljari ch'ajagasyo?*”
 (c) “*Taegŭn oranŭn tega issōsō yōgi wassōsso? Ōnjena mach'an'gajijyo.*”
 (d) “*Cha, nan ije ka pwayagennŭn kōl.*”
 (e) *Kŭnŭn twido toraboji ank'o chilch'ōginŭn tukkirŭl hyanghae ollagatta.*
- TT: (a) “So. . . you’re on your way home.”
 The other man stood up, swung the bulging knapsack over one shoulder and asked Yong-dal,
 (c) “Are you here because someone asked you? It’s always the same, isn’t it?”
 (d) “Well, I had better be going.”
 (e) Without a backward glance, he headed up the sloppy embankment road.

ST: Hwang Sok-Yōng(1973, 2012) *삼포 가는 길 Samp’o Kanŭn Kil*, p. 18

TT: Brendan McHale (Trans.) (1983) *The Road to Sampo*, p. 4

The TT (example 2-14) of the above passage reveals several problems. The sequence of the exchange between two characters is not the same as indicated by the orthographic indications (quotations, spacing, line change) in the ST. If we look at ST lines (a) to (c), they are clearly spoken in two different interactions. However, the TT has not included translation for ST (b), and sentences (b) and (c) are bundled together as though they were utterances of one character. This causes confusion as to who makes the abrupt, snarling remarks (b). The missing portion in the translation for ST (b) is a question asked by Yōngdal, something along the lines of: ‘Are you going to another job?’ In response to this, the other man throws a rhetorical remark back at Yōngdal: (c) *댁은 오라는 데가 있어서 여기 왔었소? 언제나 마찬가지죠 Taegŭn oranŭn*

tega issösö yōgi wassösso? Ōnjena mach'an'gajijyo (Are you here because someone asked you? It's always the same, isn't it?). If we read them literally, the ST sentences seem to not respond to the question (and sound rather rude). While the man answers by directing Yōngdal's attention to his own situation, the effect is to draw them closer together as they have a similar outlook on life. The implied information for readers is that itinerant workers like these two men in the story are like drifters with no home or people inviting them in, and they just go from one place to another looking to survive. The man's reply can be understood as: 'Since when do we go anywhere with an invitation? Do we ever?' The intended implicature seems to be about the frustration of not having any work and being homeless. And the translation of the ST dialogue does not imply the characters' mood as it omits the line where Yōngdal annoys the other man by asking the question 'Are you going for another job?' as it does in (b), to which comes the irritable response (c) of the ST (example 2-14).

Example 2-15 Implicit meaning: what is said and what is meant

ST: "의리있는 여자였어요. 애두 하나 가질 뻔했었는데, 지난 봄에 내가 실직을 하게 되자, 돈 모으면 모여서 살자구 서울로 식모 자릴 구해서 떠나갔죠. 하지만 우리 같은 떠돌이가 언약 (a)따위를 지킬 수 있나요. 밤에 혼자 자다가 일어나면 (b)그 애 때문에 남은 밤을 꼬박 새우는 적도 있습니다."

"Ūiriinnūn yōjayössōyo. Aedu hana kajil ppōnhaessōnnūnde, chinan pome naega siljigūl hage toeja, ton moyūmyōn moyōsō saljagu sōllu singmo charil kuhaesō ttōnagatchyo. Hajiman uri kat'ūn ttōdoriga ōnyak (a)ttawirūl chik'il su innayo. Pame honja chadaga irōnamyōn (b)kū ae ttaemune namūn pamūl kkobak saeunūn chōktu issūmnida."

TT1: "She was a good girl," continued Yōngdal. "You could trust her. We promised to each other that we'd come together as soon as we could make some money, but (a)what is a promise to people like us? When I wake up at night, (b)I think about her and can't get back to sleep."

ST: Hwang Sok-Yōng (1973, 2012) *삼포 가는 길 Samp'o Kanūn Kil*, p. 36

TT: Kim Uch'ang (Trans.) (2012) *The Road to Sampo*, p. 39-40

There are two elements at issue in the above example (2-15): one is an ambiguous cause-and-effect relationship in the ST – even though it clearly shows the grammatical phrase '∼ 때문에' (because ∼); and the other is that the expression *ttawi* holds non-semantic substance.

First, the underlined portion of the ST (b) in example 2-15, 그 애 때문에 *kū ae ttamune* (lit. 'because of her'), is ambiguous in not specifying what it is about her that causes him to have difficulty falling back to sleep when he wakes up in the middle of the night. The ST leaves it ambiguous; as such, it has been translated as: "I think about her". This rendition clearly

indicates the speaker's longing or concern for 'her' – which is more specific and less ambiguous than what the ST conveys. On the other hand, if it were translated literally as 'because of her', it would add some other insinuation as to the possible cause of his sleep disruption – as if she had actually caused him not to sleep. But by considering the ST context, we can imagine his emotions to be more complex and less precise than is rendered. If we look at the preceding sentence in the ST and TT ("What is a promise to people like us?"), it becomes apparent that the speaker is referring to the thought that they might not be able to form a home together because of hardships of people like him and her (and also like the hearer in the story). The question we might have here is whether "I think about her" sufficiently implies the compound possibilities of his emotive state: his thinking of her hardships while missing her; the intensity of the character's anxiety relating to their promise and her whereabouts; the kind of life he perceives people like him and her might end up with.

The second challenging element for translation is the word *ttawi* (a) in the ST of example 2-15. This word does not have a meaning independently, but implies a meaning (lit. and the like) only when attached to other words that have meaning. The translation (a) of TT in example 2-15 works around this problem by phrasing the expression in a rhetorical form: "what is a promise (to people like us)?"

As such, the semantic value of a phrase involving the Korean word *ttawi* is determined largely by its context. It is commonly associated with a negative attitude, and the hearer or reader works out the speaker's intent according to the context they assume they share. Although the Korean lexeme *ttawi* in example 2-15 does not have an independent lexical meaning, it can implicate the speaker's attitude. This term *ttawi* is generally associated with three different usages: one indicates that there are other similar things to what has just been mentioned; another shows a list of things that are of the kind which has just been mentioned; the other suggests a denigrating attitude of its speaker. In the last one of these three possibilities, its implication yields a denigrating effect which, however, can vary in terms of emotive nuance. It could be about the speaker's own self-deprecating tone; it could also be about the thing itself that is referred to. Either way, it can be assumed that the speaker intends further psychological or emotional effects adding to what is understood by the reference(s) listed. In the above example 2-15 (a) the speaker seems to deride the concept/thing "promise"; but it would, in fact, be what he would uphold as precious to keep. Yet by using a negative tone, he is being ironical – which conveys his resentment. It is likely that the character speaks 'tough' so as to

disguise his feelings. Yet his true feelings are understood from the context. The above example 2-15 (a) implies the speaker's regretful emotion (the intensity of which can be construed differently depending on the context that readers can access). Of course, without the context this may sound arbitrary; but the effect is clearly noticeable when considering the whole passage leading to this sentence.

The problem for translating such phrases has to do with the absence of semantic weight in the term *ttawi*. This is particularly the case with the combined usage of *ttawi* with deictic or adnominal markers 이 *i*, 그 *kũ*, 저 *chŏ* ~, as we can see in the following example:

Example 2-16 Implied meaning of non-semantic lexeme 따위 *ttawi*

ST: 어머니를 부축해 내려오다가 당신은 호되게 발목을 빼었고, 그따위의 일을 아무도
알아채지 못하게 했다.

*Ömönirül puch'ukhae naeryŏdaga tangsinün hodoege palmogŭl ppiŏtko, kŭttawiŭi irŭl amudo
arach'aeji mot'age haetta.*

TT: You badly sprained your ankle helping your mother down the hill, and swallowed your scream
so that nobody would be bothered by such a trifle.

ST: Han Kang (2006, 2012) 회복하는 인간 *Hoebokhanŭn In'gan*, p. 25

TT: Jeon Seung-hee (Trans.) (2013) *Convalescence*, p. 45

The above ST sentence (example 2-16) follows the burial of the dead sister of the protagonist (referred to as *tangsin*). It indicates that the character (whose name might possibly be *Tangsin*) sprained her ankle when she was helping her mother to walk down the hill after the burial, but she made sure not to let anyone know about it. In describing this, she uses the subject phrasing *kŭttawiŭi* – which can be approximated as ‘such a minor incident’. Although Korean ST readers can confirm that they understand the phrase to mean something along these lines, translating it is not a simple task if it means wording the TL appropriately in consideration of the intended ambiguity, without clarifying the implicature.

The foregoing review has been intended to introduce some of the linguistic characteristics of the Korean language. Admittedly, even though the discussion has attempted to focus on characteristic usage of the Korean language, it is implausible to consider linguistic features in isolation entirely separate from the aesthetic aim intended by the authors. While the samples we have looked at do indicate different ways of using language in Korean, some of the examples show more inclination to deliberately cause ambiguity in the way they commune

with their imagined readers. Some of their literary approaches illustrate their facility with the characteristics of the Korean language. Kim In-suk's explicit use of deictic adnominal markers and pronouns which have similar phonetic value is clearly intended to amuse her readers (see example 2-10) – although this kind of repetitive usage is not appreciated by English TL conventions. Reverting to the above example 2-16, Han Kang's shift in narrative perspective and breach of honorific speech rules (in example 2-9) has illustrated the ways in which Korean linguistic elements can be manipulated to create ambiguous effects so as to intrigue readers.

In the abovementioned ways, ambiguity is exploited in various forms of implicit communication. Crucial to such an aspect of relating thoughts and emotions between interlocutors is the ability to work something out from and despite the ambiguity involved in a given exchange. In this regard, we will look at the key concepts relating to implicit language in the following chapter.

Chapter 3 Key Approaches to Implicit Language

3.1 Theoretic Background: Pragmatics/Relevance

The ways in which people use language to communicate their intent is an important part of what distinguishes the regional and cultural characteristics of a community. Pragmatics delves into this, and its development relates to the conventions and norms that are particular to a linguistic community.

‘Implicature’ is the main concept underlying these theoretic approaches. In turn, implicature is the core concept of relevance theory. The following review focuses on those perspectives which pertain to studies of implicit communication.

The notion of implicature was introduced by Grice, along with the concept of the cooperative principle and its subset of maxims, which influenced relevance theory developed by Sperber and Wilson in 1986. After looking at Grice’s principle, we will look at Sperber and Wilson’s relevance theory. Both relate to the question of interpretation – which is crucial to accomplishing communication. Noting the importance of interpretation, and the accountability of the inferential process, Gutt follows Sperber/Wilson’s notion of relevance. This chapter will conclude with Gutt’s application of a relevance-theoretic model to translation.

Before proceeding with the discussion, it is necessary to define what is meant by the term ‘pragmatics’. It is the study of language use, associated particularly with the communicative act, defined as the relationship between signs and interpreters. However, there are arguments about the ways in which pragmatics deals with meaning and whether it is bound by semantics. Although there is some part of pragmatics that overlaps with semantics, as pragmatics also deals with meaning, it places particular importance on the context that governs communication. What distinguishes pragmatics is the ways in which people work out meaning from utterances whose meaning does not necessarily match what the words seem to represent. Some aspect of the utterances may direct the hearer to notice the particular intention of the speaker, or to consider the contextual information available to them. In other words, hearers find whatever clues are relevant to the contextual environment in which they are situated, and make inferences. Such an inferential process is fundamental to determining the meaning intended by the speaker.

Pragmatics is also defined as “the study of language use and language users [which] sets out to explain what people wish to achieve and how they go about achieving it in using language” (Leo Hickey, 1998, p. 250). This description is relevant to Austin’s theory of speech acts particularly insofar as it affects performative speech, as in *How to Do Things with Words* (1962). It explains how people use language as an authoritative force and as a means of inducing the hearer to perform an action – which relates to the term “illocutionary acts”, a concept Austin (1962) introduced into linguistics. In turn, Searle studies the effects of language use which are not confined to the semantic properties of expressions and utterances as can be seen in *A Taxonomy of Illocutionary Act* (1975). As such, the definition of pragmatics extends to the way a speaker’s intention is communicated implicitly. It focuses on meaning that is not necessarily lexically or semantically encoded; the interpretation of meaning expressed in this way depends on the inferential behaviour of humans. This aspect of language use becomes the crucial part of inferential pragmatics, which will be discussed in the latter part of this chapter.

There are other facets to pragmatics. To get an idea of the range of perspectives, we can also refer to Leech’s *Principles of Pragmatics* (1983), and Lakoff’s work on the inseparability of syntax from “the study of language use” (G. Lakoff, 1970), and Firth on “the situational study of meaning” (Leech, 1983, p. 3). According to Leech (1983), pragmatics was a relatively new discipline of linguistics branching off from semantics; in its early stages, it was studied by semanticists who departed from Chomsky’s generative semantics school. Lakoff was such an example, as can be seen from his own recollection of his public dispute with Chomsky about the issue of “the behaviour and rationale” relating to language use:

During that period, I was attempting to unify Chomsky's transformational grammar with formal logic. I had helped work out a lot of the early details of Chomsky's theory of grammar. Noam claimed then — and still does, so far as I can tell — that syntax is independent of meaning, context, background knowledge, memory, cognitive processing, communicative intent, and every aspect of the body... In working through the details of his early theory, I found quite a few cases where semantics, context, and other such factors entered into rules governing the syntactic occurrences of phrases and morphemes.

(G. Lakoff, 1999)

Here, Lakoff distinguishes syntax as different from the rest of the components involved in the cognitive use of language, yet he notes that semantics and context have an influence on the norms of syntax. According to Leech, Lakoff (1973) delved into metaphoric language and power, and is recognised as one of the founders of cognitive linguistics in the 1990s. One can

see the reason for such a development from the above description of his own account. Lakoff seems to be referring to pragmatic behaviours in language use, which take precedence over syntax in communicating meaning in a particular context; he says, “other such factors [as semantics or context] entered into rules governing the syntactic occurrences of phrases and morphemes”, which hints at inferential pragmatic encoding.³⁹ Furthermore, there are other linguists who centre their theories on an inferential ability to communicate. Most notable among the linguists of the earlier stage of pragmatics, whose central notion is inferential interpretation, is Grice.

According to Grice, implicature relates to what is 'implied', 'suggested' or 'meant' by what the speaker has said with a particular intention (P. H. Grice, 1975, p. 45). Grice himself has set the use of the term 'implicature' to refer to the phenomenon of 'implicating' and to the resulting object of implicating; that is, what is implicated by the utterance. The crucial element of 'implicature' is that the speaker-intention or speaker-intended meaning is not directly expressed in the utterance. This relates to his distinction between 'what is said' and 'what is meant' by the speaker; the latter refers to the speaker's intended implicature.

The inferential reading of an utterance is the feature of human communication that is central to both Grice's (1967) cooperative principle and to Sperber and Wilson's (1985) relevance theory. Both delve into the intricacies of how we exchange meaning in indirect ways, yet they differ on a few points relating to the communicability of the speaker's utterance; in particular, whether the speaker is responsible for guiding her audience to find her communicative intent from her utterances; or whether the hearer recognises the signs that are interpretive of the speaker's intent, and makes his interpretation based on them. The common ground between Grice and Sperber and Wilson's notions lies in their views about identifying how communication takes place successfully: Grice emphasises the responsibility of the speaker, and Sperber and Wilson, the significance of the hearer's cognitive ability. (Grice's conversational maxims are also the theory based on which a Korean scholar Kim Do-Hun (2012) models his contrastive textual analysis of translations – which will be looked at in

³⁹ If this interpretation is accurate, his studies can be referenced further for delving into conventional implicature regarding the English language. Metaphoric use of language and euphemistic communication in certain Asian languages like Korean would fall under such a case of pragmatic encoding.

another chapter.) For both these reasons, the main points of Grice's conversational maxims – of his cooperative principle – and Sperber and Wilson's approach will be reviewed.

The focus, however, is not on the theoretic developments, but on the interpretive process. So, the scope of the theoretic discussion here will be limited to the notion of implicature, which is relevant to examining translational problems for this dissertation. Implicature, which has derived from Grice (1967) will be discussed as it is a crucial concept shared by Grice's cooperative principle and relevance theory, behind their respective accounts of inferential communication.

3.2 Implicature

Implicit communication between humans or between a text and its reader is generally associated with meaning that is tacitly understood; understated, nuanced, implied, insinuated, implicated or suggested, but not expressly uttered. There are several ways to describe these implicit ways in which humans communicate with one another. They are reflected in fiction as the author exploits/manipulates them. In semantics and pragmatics, we can find linguistic terms such as 'locution/illocution', 'presupposition', 'implication', 'deixis' and 'ellipsis'. Some of these terms might be used in reference to the functions relating to communicating implicitly. For implicit communication to succeed, it requires the hearer to make an accurate interpretation of the information intended by the speaker. Alternatively, it is presumed that there must be an actual intention to communicate on the speaker's part. Or, there must be cooperative efforts between the communicators. Typically, the very fact that one makes an utterance at all becomes the case for the intention to communicate. It is crucial that the speaker's utterance, whether gestural, verbal or written, has a particular intention expected to be interpreted as intended and, meanwhile, the hearer is presumed to be making an effort to understand the speaker.

In general, an implicature could generate meaning that is completely unrelated to the semantic property of the intended utterance. For example, when a woman visiting a city asks a passer-by in the street how to get to the central bus terminal and the passer-by replies with, 'I'm sorry, I'm a tourist myself', this answer implies that he does not know. However, he communicates that without expressly presenting those words – the meaning is inferred. His utterance, 'I am

a tourist myself', implicates the woman as a tourist by the assumption implied by the lexeme 'myself' added to the sentence 'I am a tourist'.

An implicature could also refer to a meaning that does relate to the semantic property of an utterance but suggests something else depending on the context. For example, 'It's nearly midnight' could mean that it's late, way past your bedtime, or soon to be the New Year. These are just a few examples of phrases whose meanings depend on what the speaker has in mind, and the context in which the communication takes place. Furthermore, the speaker assumes the hearer will follow what she means, and the hearer assumes that what the speaker is saying is relevant to the context. These elements are fundamental to the concept of implicature.

The next section will concentrate on Grice's study of implicature that leads to relevance theory. The focus of this discussion will be on Grice's theory of the cooperative principle, in particular conversational maxims, from which Sperber and Wilson's relevance theory has developed and departed. For Grice, speech act theoretic perspectives alone could not provide the framework to account for all implicit communication. For this reason, Grice introduced the notion of conversational implicatures at his William James Lectures, delivered at Harvard University in 1967; this in turn became the foundation for inferential pragmatics, and the cooperative principle (H. P. Grice, 1975, p. 45). Grice's cooperative principle, particularly its subset of maxims in four categories, influenced Sperber and Wilson to develop pragmatic theory, known as relevance theory, which departs from Grice's notion of cooperative nature and emphasises the inferential procedures humans take to process implicit information.

3.2.1 Gricean Implicature

Implicature has been acknowledged for its significance in communicative acts. It has led to several theories on pragmatics, such as Paul Grice's work on conversational implicature. As noted earlier, the concept of conversational implicature was also foundational to the development of relevance theory. Conversational implicature presupposes that communication involves both the intent of the speaker and inferential processing by the hearer, in which context plays an important role. An inferential process enables the hearer to deal with a

communicative situation that is difficult to interpret, known as ‘ambiguity’.⁴⁰ Implicature includes the ambiguity created by the speaker not uttering what is intended but expecting to be understood by the hearer. Suppose a person is hosting a party and asks her friend whether she should invite a particular mutual friend of theirs, John, and her friend replies, ‘Everyone will go home hungry’. This statement implicates John as someone who eats too much at parties, or he is so repugnant that other people at the party would lose their appetites; or he might prevent people from eating in some ways we cannot anticipate. It would require hearers/readers to make inferences (taking contextual assumptions into consideration) to draw an implication beyond the lexico-semantic meaning. This kind of situation relates to the distinction Grice made between what is said and what is meant – which is the key idea of implicature. Another kind of implicature can be seen in instances where interlocutors leave their utterances incomplete. We can see this in cases where a speaker makes a comment and the hearer responds partially – deliberately – to what the speaker has said. For example, to the statement made by a communicator X ‘I like Mary. She’s intelligent and good-hearted’, the hearer Y replies, ‘She’s intelligent.’ (excerpted from Carston, 1998, p. 179). Most audiences would infer from this exchange that the person who only partially repeated the speaker’s remarks does not think Mary is a good-hearted person – as Carston pointed out in his explanation: what Y’s utterance implies is that Mary does not have the two properties: intelligence and good-heartedness, so that, given the proposition expressed (*Mary is intelligent*) it follows, deductively, that she is not good-hearted, in Y’s opinion. More examples of such implicatures in usage will be discussed, but beforehand, we shall discuss briefly what other types of implicature are often employed in both ordinary and literary communications.

3.2.2 Conventional Implicature

The accepted understanding of ‘implicature’ relates primarily to conversational implicature, involving inferences. However, there are divisive opinions and approaches to the notion and study of implicature. These includes variant notions of the terminology and categorisation and subcategorization of the various types of implicature. There is also debate about whether certain linguistic features are to be considered implicature or pragmatic features. Broadly

⁴⁰ Jacob L. Mey attributes ‘ambiguity’ to the fact that “meaning relies on the manner, place, time etc. of an utterance”. For further information, see Mey (1993).

speaking, there are two kinds of implicature, conventional and conversational. The description of implicature in the preceding paragraph pertains to ‘conversational’ implicature. On the other hand, conventional implicatures do not rely so much on the context and change the meaning variably like the conversational kind. Conventional implicatures can be interpreted as meaning partly relevant to the lexical or phrasal expressions. Conventional implicatures are also found among non-linguistically bound features which convey implicit information but are unrelated to the linguistic meaning found in figurative speech and idiomatic expressions. These involve conventional usage of a particular language. Conventional implicatures tend to be predictable in terms of their meaning and even the rationale for uttering them.⁴¹ (As such, the majority of scholars in pragmatics studies in general accept the use of the term ‘implicature’ to relate to conversational implicatures, which require inferences to be interpreted.) In the English language, connectives such as ‘and’ or ‘but’ are sometimes used as conventional implicatures. Their meaning can vary in a few ways but tend to keep to a predictable pattern.

One example of conventional implicature is found in the use of ‘and’ in the sentence below:

Example 3-1 Use of connective as conventional implicature

Bill insulted his boss <u>and</u> got fired.
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Excerpted from Bach (2010) p. 127

In this case, we can see that ‘and’ in example 3-1 is understood to mean ‘as a result’ or ‘as a consequence’. Other typical examples of conventional implicatures, in addition to ‘and’ and ‘but’, are found in sentences with ‘still’, ‘even’, ‘so’ and ‘after all’ among others. In the following sentences, the connectives ‘so’ and ‘after all’ narrow the possible range of interpretation (Blakemore, 1987):

Example 3-2 Same proposition, different relevance

⁴¹ In addition to these divisions between types of implicature, some linguistic pragmatists further divide conversational implicatures into generalised and particularised implicatures. There is also the notion of rejecting certain features as implicatures as some would rather call them ‘implicature’ (Bach, 1999, 2010b). Furthermore, some linguists assert that presuppositions are part of conventional implicatures while others say they are not. Conventional implicature itself is not a pragmatic feature.

A: So Charles has lost his car keys.

B: After all, Charles has lost his car keys.

Excerpted from Gutt (2010) p. 43

These two sentences in example 3-2 indicate the same propositional information about the eventual action or occurrence. This result is due to the connectives ‘so’ and ‘after all’, which “constrain the way that the utterance is relevant”, which is Blakemore’s (1987) argument explained by Gutt (2000, 2010): “the *so* in utterance [A] indicates that this utterance is relevant as the *conclusion* to a contextually assumed argument, but the *after all* in [B] indicates that this utterance is relevant as a *premise* in a contextually assumed argument” (2010, p. 43). In other words, although the two sentences in example 3-2 have the same propositional information, interlocutors can read further beyond the meaning which is made readily available by conventional language. In sentence A, in this example, the use of ‘so’ leads to an interpretation of the utterance that suggests arriving at a conclusion after some points of argument have been made. The conjunctive ‘so’ heading the sentence presupposes the hearer understands what condition had preceded Charles’s losing of his keys. It is possible that the hearer followed the course of Charles’s action or inaction as told by the speaker preceding the ultimate result in losing the keys. It is also possible that the use of ‘so’ at the beginning of the sentence poses a surprise or contrast to what had been understood of Charles’s situation. On the other hand, while eventually just like ‘so’, ‘after all’ in B sets up the sentence as a premise in order to evince a point relating to Charles’s losing of the keys. It is possible to read Charles as having tried to keep the keys but losing them despite such effort. Alternatively, it could be referring to a resultative state where Charles had been looking for his keys and learned that he had indeed lost them. Such subtle differences are attributed not only to the particular propositional form assigned to the respective utterance but also to contextual effects they yield.

Other examples of conventional implicatures are relevant to reading between the lines, including figurative speech and idiomatic expressions. The meanings of figurative speech and idioms in day-to-day usage tend to stay constant in that their possible interpretations are likely to fall within a predictable range shared among members of the same cultural community. Such set expressions convey predictable meanings. These features are comparable to conventional implicatures, and their interpretations in such instances are affected little by the context but implicit understanding is shared between interlocutors. However, in the context of literary application of language, by which the author manipulates a reader’s expectations, even

the relatively stable meaning of conventional implicature can work as conversational implicature. In other words, ordinary expressions become extraordinary as a result of triggering further interpretation in the reader's response. This is the very aspect of implicature that poses complex challenges to translation; keeping conventional implicature intact in translation is as problematic as keeping the ST's form in the TT.

Instead of digressing into the technicalities of conventional versus conversational implicatures, this research will adopt the assumption that both conversational and conventional types will be referred to as implicatures and as implicitly-communicated information. Since both types of implicature are problematic in translation, a distinction can be made during the analysis if the need arises. This stance is determined partly by a discrepancy in the behaviour of conventional implicature in the Korean and English languages. Conventional implicature in one culture does not consistently translate as the same kind of implicature in another language unless they share the same historic context and similar language usage. By the same token, conventional implicature in translation is not likely to be understood by the readers of another culture. Moreover, reading between the lines of one set of conventional implicatures is not replicated in the foreign language and culture. As indicated in the preceding chapter, this is attributed to the differing extent to which cultural communities rely on context when they communicate with one another in their respective societies.

Returning to figurative speech, allusions like metonymy and metaphors as well as idiomatic expressions are all considered stronger implicatures, insofar as they are included in the category of implicature. The stronger the implicature, the less inferences are required. The weaker the implicature, the more demanding the inferential process. Literature, for example, is a weak implicature, hence the diversity and complexity in interpreting it. On the other hand, the meaning of figurative speech is usually predictable with the minimal degree of inferential reading of a given expression. However, the accurate interpretation of a conventional implicature and the author's attitude also relies on the speaker's intention (although predictable in most cases). Any change in the meaning is made possible by the intention of the speaker, and by the reading of that intention. Here are a few examples:

Example 3-3 Figurative speech as a conventional implicature

'It's raining cats and dogs!'

Common expression in English

Suppose a speaker says this (example 3-3) to her husband looking out the window. The meaning of the underlined expression in the sentence in example 3-3 need not require any inferential interpretation because it is clear that the expression refers to the heavy volume of rain. Figurative speech, such as this, uses references that have no relation to the meaning of the words used in the expression. Their meanings are used conventionally as though in place of the ordinary adverbs, like ‘heavily’ or ‘very hard’. Hearers understand almost instantly what the figurative speech means. The utterance as in example 3-3 is understood (among English-language speakers) to mean that it is raining heavily, assuming that the speaker and hearer both speak the same language fluently. As far as the linguistic components of the idiomatic expression go – cats and dogs – it has no semantic relation whatsoever to the rain yet they effectively communicate the heavy rainy weather conditions. Yet, the ambiguity as to the purpose of the utterance of a conventional implicature can subject it to an inferential implicature. In other words, depending on the speaker’s intention, the use of implicature can shift from conventional to conversational.

Suppose the same utterance in example 3-3 was communicated in a particular context, it could be understood to convey some other message. If the speaker says, ‘it’s raining cats and dogs’ to a hearer who is about to go jogging and unaware of the rainy weather, she is most likely to be advising him not to go outside or to protect himself with proper rain gear if he were to go. In such a case, the speaker’s meaning is conveyed implicitly. While the meaning of the idiom stays constant, the intention behind using such an utterance entails a further meaning of the utterance. In this way, the speaker’s meaning becomes more of a conversational implicature than conventional in that the speaker’s communicative intent carries more importance than the idiomatic expression itself. Further examples which demonstrate such shifts from conventional to conversational can be found in English translations of Korean features; and this is due to their differing degree of reliance on context, which will be discussed in the latter part of this thesis.

No doubt conversational implicature faces more risk of loss in translation because its intended meaning is largely determined by the context – the interlocutors’ cognitive context as well as their interpretation of the new information received. Neither type of implicature is stable when translated on the basis of the semantic content of the phrase involved in such implicature. Such disparity of interpretive variance arises from the literary application of language use, not to mention the differing degree of reliance on context. Both conversational and conventional

implicatures in Korean literature pose problems for translation into other languages whose cultural environments are dissimilar to Korean.

3.2.2.1 *Korean Conventional Language*

As for Korean conventional implicature, its involvement in Korean language use is much more active than its counterpart in English communication. Conventional implicature is categorised as being dependent on syntactic form and is narrow in its range of possible meanings. Consequently, the meaning tends to be predictable or conventional. However, this kind of implicature tends to be either formally bound by the Korean language or by cultural expressions traditionally handed down. Some of these features do not have lexically-based meaning; and without semantic properties, they are problematic to interpret. (This issue is similar in terms of translatability of the bound noun **따위** *ttawi* (see Chapter 2, example 2-16). Yet, syntactic components and behavioural gestures can all indicate the speaker's intention and attitude. The following examples will demonstrate the context-based nature of Korean conventional implicature.

Example 3-4 Phatic expression (possibly as implicature)

어디 가십니까
Ödi kasimnikka?

Translation variables:

- a) (lit.) Where are you going?
- b) (lit.) Are you going somewhere?

Translated by the author of this thesis.

The expression in example 3-4 is an interrogative sentence which is often used as a phatic expression and figurative speech. Its intended meaning does not necessarily match its literal rendition “Where are you going?” (a) in example 3-4. Instead, it can also be understood several different ways, depending on the context. Moreover, the speaker's intention can change the meaning to the extent that it has no relation to the lexical properties. In oral exchange,

intonation plays a crucial role in affecting the hearer's interpretation (Kiaer, 2016).⁴² If the speaker puts an emphasis on 'where' (어디 *ōdi*), it may give the impression that the hearer is being inquisitive about a personal matter, as though asking, 'Where is it that you are going?' or 'Where do you think you're going?'.

As a phatic expression, however, the phrase can serve as an implicature. The Korean expression 어디 가십니까 *ōdi kasimnikka?* can be interpreted as "Are you going somewhere?" (b) in example 3-4. If the utterance is interpreted this way, the context is likely to be one in which the speaker notices that the hearer appears different from usual – in his appearance or manner. In fact, this expression can generally be used in a context where the hearer looks noticeably beautified or elevated in his mood. In such a case, this interpretation ("Are you going somewhere?") implicates the following possibilities: 'you look different' or 'you seem busy; but acknowledge me greeting you'; or, 'is everything all right' – a number of variables, depending on the context and the speaker's intention – and also on her intonation, if spoken in an oral conversation. One might translate this phrase into English as: 'you're all dressed up'; 'you look dashing'; or, 'what's the occasion?' It is also possible that this meaning is uttered by the speaker to approach someone who seems to be going somewhere in a hurry. As such, the implicature here can vary in meaning, but still stays within the functional range of phatic expressions. Considering that some of these interpretations are inferential, the Korean phatic expression in example 3-4 is not unlike a conversational implicature in English. Another example of this type of expression is the following:

Example 3-5 Phatic expression (not as implicature)

ST: 그렇게 차려 입으니까 이쁘네요.
Kŭrŏk'e ch'aryŏ ibŭnikka ippŭneyo.

TT: You look lovely dressed up like that.

TT: Translated by the author of this thesis

The Korean expression in example 3-5 is often used; for those who might hear this sentence and interpret it literally, it might sound as though the hearer was 'not lovely when not dressed

⁴² From a private conversation with Dr Jieun Kiaer, Oxford University.

up smart like that'. However, just as in the previous example, the intention is merely a gesture, meant to be friendly and gratifying to the hearer.

As seen from the above example, an expression which is ordinary and simple in one language can be daunting to translate with the same level of familiarity and in the same sort of affable manner. Some Korean implicatures involve expressions that are problematic for translation into English, because the degree of intensity in Korean implicature does not hold the same for readers of its English translation. For example, the following is a commonly-encountered exchange in Korean discourse, which is meant to indicate a particular type of emotional behaviour of a person:

Example 3-6 Conventional implicatures or cultural idioms (ST segments from Sejong Corpus Website)

- ST1: 서리서리 저주를 하며 그녀는 이불을 뒤집어쓰고 누워버렸다.
Sōrisōri chōjurūl hamyō kŭnyōnūn iburūl twijibōssūgo nuwōbōryōtta.
- TT1: She was ranting and raving as she lay down and pulled the blanket to cover herself from head to toe.
- ST2: "몰라요." 소리치면서 아내는 아랫목에 깔려 있는 캐시미론 이불을 끌어당겨 머리끝까지 뒤집어쓰고 드러누워 버렸다. 전화벨이 울린 것은 그 순간이었다.⁴³
"Mollayo." Sorich'imyōnsō anaenūn araenmoge kkallyō innūn k'aesimiron iburūl kkūrōdanggyō mōrikkūt'kkaji twijibōssūgo tūrōnuwō pōryōtta. Chōnhwaberi ullin kōsūn kŭ sun'ganiōtta.
- TT2: "I don't care," my wife yelled back, pulling the cashmere blanket over her head and laying down. The phone rang right then.
- ST3: 어릴 때 가족들에게 설움을 당하고 나서 이불을 뒤집어쓰고 자신의 죽음을 상상하게 되고 그 죽음을 슬퍼하는 식구들의 얼굴이 떠오르고 ...
Ōril tae kajoktūrege sōrūmūl tanghago nasō iburūl twijibōssūgo chasinūi chugūmūl sangsanghage toego kŭ chugūmūl sŭlp'ōhanūn sikkudūrūi ōlguri ttōorūgo ...
- TT3: As a child, when my family said hurtful things to me, I used to pull the blanket over my head and imagine myself dead and the faces of my families mourning my death...

ST1: Ch'ae Hiyun (1993) *Han Pyōng and Nine Hobūi Ansik* [One Small Shelter]

ST2: Chōng Jongmyōng (1993) *Sumūn Sarang* [Hidden Love]

ST3: Chang Ki-o (1997) *Chang Ki-ōi TV Dūramaron* [Discussion on TV Drama]

⁴³ A search under the word '이불' *ibul* on the Sejong corpus website returns hundreds of examples involving 이불을 뒤집어 쓰다 and 이불을 둘러 쓰다 (with verb endings varied from the basic form 쓰다 *ssūda*) from various works of Korean fiction indicating the phrase usage as an expression of anger, sorrow and sense of resignation among others.

See: <https://ithub.korean.go.kr/user/corpus/corpusSearchManager.do>

The above underlined portions of the Korean sentences in ST1, ST2 and ST3 in example 3-6 hint at the characters' emotional states – in anger or sadness – and are commonly understood by Korean interlocutors/readers. The particular cluster of terms in the phrase 이불을 뒤집어쓰고 *iburŭl twijibŏssŭgo* can be understood as 'covering oneself with a blanket head to toe'; 'pulling the blanket over one's head'; or 'with the blanket pulled over one's head'. The expression is a description of a behaviour which is known among Koreans as an implication of the irate state of the person who commits such an action. However, the behaviour of covering oneself with the blanket, and laying down, does not convey a particular emotive mood to non-Korean readers, especially of Western culture. While this kind of conduct is a way of expressing one's anger or sorrow in Korean culture, it seems too passive to qualify as such an emotive expression to those who are unfamiliar with Korean culture. Likewise, it is problematic to translate the phrase 이불을 뒤집어쓰고 *iburŭl twijibŏssŭgo* (e.g., covering oneself with the blanket head to toe), which often collocates with the predicate verb 누워버렸다 *nuwŏbŏryŏtta*.⁴⁴ To Korean readers, this compound verb in combination with the above expression suggests a character's anger to the extent of resignation, yet it is also indicative of protest. However, such behaviour is not communicative as an expression of indignation or protest to Anglophone readers.

Example 3-7 Implicature by behavioural gesture (stative)

ST: 친구의 딸은 머리 끝까지 모포를 뒤집어쓰고 누워있었다.

Ch'in'guŭi ttarŭn mŏri kkŭt'kkaji mop'orŭl twijibŏssŭgo nuwŏissŏtta.

TT: The daughter-in-law of my friend was lying on the bed with the blanket pulled over her face.

ST: Pak Wan-sŏ (1985/1999) 해산바가지 *Haesanbagaji* [Postnatal Stress] p. 187

TT: Sŏl Sun-bong (Trans.) (1989) *Haesan Pagaji*, p. 53

The simpler expression, a compound-phrase as underlined in the above, example 3-7, describes the character's behaviour. It indicates the mood of the character who is the

⁴⁴ Past tense of the compound verb 누워+버리다 *nuwŏ+bŏrida*. The predicate ending -버리다 - *pŏrida* indicates a sense of the resolute mood of the person whose action is described by this verb-ending.

daughter-in-law of the narrator, as can be seen in the English translation (example 3-7). The topic character is a woman who has just given birth to a female child, and her mother-in-law expresses her disappointment at having yet another girl in her family, with no boy child at all. The daughter-in-law covers herself in the blanket not only as a way of hiding her distress, but also in protest against her mother-in-law's badgering. This kind of gesture, seemingly self-effacing as the character appears to be hiding from confrontation, is in fact a conventional implicature. It is identifiable to members of Korean communities as ostensibly rude of the daughter-in-law to be laying down without facing the mother-in-law. Moreover, the ostensive nature of such a gesture can be interpreted as a kind of indignation and protest. Some readers might see in the gesture a sense of shame because the woman gave birth to yet another girl, as not having a boy child is still considered (by some people) an insufficient fulfilment of filial duty. The Korean context behind such interpretation is that male children took precedence over female children, and women who gave birth to girls were often treated poorly by their in-laws. As such, the gesture as described in example 3-7 is a conventional implicature; relevant to the particular presupposed understanding shared by the narrator and reader; and the meaning associated with the description of such a gesture stays within a narrow range of possible meanings.

There are two main translational challenges that pertain to this example. First, on the basis of semantic information of these features, what is taken for granted among Korean ST/SL users may not reach English TL readers even if a translation has retained the implicatures. Secondly, the lexical meaning of a phrase or a gesture described in a particular context may require a particular inferential interpretation. Both the ambiguity of the references and the 'unsaid' elements in/of the ST contribute to the confounding circumstances. There are various strategies for translators to address both the unsaid and the said elements in the translating language and the study of language use can be beneficial to them.

And because the expression 'pulling the blanket over [one's head]' works as a sign to be *decoded* by the reader's imagination/visualisation, this leads to a further query – namely, whether this kind of device can be considered an implicature that is problematic for translation.

3.2.2.2 Korean Conventional Implicature Syntactically Triggered

In the Korean language, syntactic components can also implicate the semantic property of an utterance. For example, a certain linguistic unit, as small as a single syllabic morpheme, can serve a pragmatic as well as a grammatical function. Particles, suffixes, connectives, and verb-endings can all work as part of conventional implicatures. These grammatical elements do not carry independent meanings, but once attached to their host nouns, adjectives or verbs, they shift the meaning of the utterances, semantic or pragmatic or both.

This is due to the agglutinative and inflectional nature of Korean grammatical construction, which requires attachment of particular components. For example, the nouns and adverbs are affixed with particles, adjectives, and verbs with inflectional endings. These suffixes do not hold any independent meaning of their own but can indicate particular aspects of their host elements' semantic property respectively. The following sentence illustrates this aspect:

Example 3-8 Korean affixes affecting the sentential aspects and nuance

1) 그것은 (a)사람의 일이 아니요, (b)짐승이 하는 짓쯤으로만 (c)알고 있었다.

Kŭgŏsŭn (a)saramŭi iri aniyo, (b)chimsŭngi hanŭn chitchŭmŭroman (c)algo issŏtta.

2) It (a)wasn't something a human being does; (c)she knew it (b)as the type of thing only an animal does.

ST: Kim Ton-in (1925, 1993) 감자 *Kamja*, p. 122

TT: O'Rourke (Trans.) (1996) *Potato*, p. 25

The Korean suffixes in example 3-8 are not semantically-encoded, but their usage affects the sentential nuance, the varying degrees of intensity or subtlety, and the mood. The first Korean sentence in this example shows several different kinds of particles and verb-endings. Not all of these elements are required to convey the semantic information of the sentence (which would be more likely if the sentence were to be communicated orally). In writing, the presence of particles and verbal (and adjectival) suffixes delimits the possible range of pragmatic aspects. They draw the reader's attention closer to them so that the effect of the statement is clarified or emphasised – which is the case with this sentence.

For instance, in the Korean sentence (1) in example 3-8, the phrase (a) 사람의 일이 아니요 *saramŭi iri aniyo* ('not something a human being does') is set against (b) 짐승이 하는 짓쯤으로만 *chimsŭngi hanŭn chitchŭmŭroman* ('the type of thing only an animal does').

Without needing elaborate details about the syntax of this sentence, the different classes of meaning of the two references (human versus animal) form the kernel meaning of this sentence. And the roles of the suffixes may seem secondary in terms of semantic significance, yet they strengthen and bring focus to the speaker's attitude. For example, sentence (1), phrase (a) in example 3-8, with the verb-ending ~요 ~yo (a sequential connective in this case) creates a rhetorical effect; and *썸으로만 chŭmŭroman* ('only as something') in the remaining clause sets an emphatic tone. The implicit message is that a particular act that this sentence is referring to is certainly not a morally-sound thing. Even though these grammatical elements do not and cannot serve an independent semantic function, they do betray the attitude of the speaker. Korean suffixes are assigned with rather confined semantic/pragmatic roles and are not easily replaceable (Yeon & Brown, 2013). Although their pragmatic implications are restricted and secondary to the main semantic functions, their roles can sway the meaning of the whole sentence in which they are involved. However, the suffixes can only be considered conventional implicatures because they do not involve inferential processes toward particular interpretations. Here we recall Grice's notion of conventional implicature.

Recall one of the earlier examples from *눈길 Nun Kil* regarding elliptic elements, where the mother character evoked an intense emotive response in Korean readers while understating her command to or pleading with her son, our protagonist (example 2-5).

Example 3-9 Excerpt from example 2-5

ST: 넌 항상 한동자로만 왔다가 선걸음에 새벽길을 나서곤하더라마는... 이번에는 너 혼자도 아니고....

Nŏn hangsang handongjaroman wattaga sŏn'gŏrŭme saebyŏkkirŭl nasŏgonhadŏramanŭn... ibŏnenŭn nŏ honjado anigo....

TT: I know, you always used to leave at the crack of dawn, but you ain't alone this time, and besides....

ST: Yi Ch'ŏng-jun (1977, 2012) *눈길 Nun Kil*, p. 136

TT: Julie Pickering, (1999, 2005) *Footprints in the Snow*, p. 252

For the ellipsis to take effect in those examples, the activity of the suffix is crucial, which involved -더라마는 --*tŏramanŭn* and -고-ko – which tail off in the sentences (example 3-9): we can relate them to the ambiguity which can be effectuated by 'but' or 'and' in English, although the context and implications are non-identical. At the same time, it is unlikely to succeed in exactly replicating what has been implicitly communicated to Korean ST readers. As seen from the above examples, syntactic forms such as the suffixes in Korean conventional

implicatures allow for implicit communication to succeed with minimal description. This is because the understanding of the context by their readers is presupposed. Conversely, such syntactically-bound conventional implicatures do not convert coherently into English; instead, they require translations to construct explicit linguistic descriptions because readers of English do not share the presupposed understanding of the context.

According to Grice's explanation, conventional implicatures (communicated in the English language) are not inferential as they are generally understood as typically known meanings and, therefore, conventional implicatures are not so strongly associated with inferential processes. In ordinary circumstances, their meanings are constant, like codes, and therefore rather closely relate to the semantically-encoded meanings. However, for English TT readers to understand the implications of the abovementioned usages, they need to know the socio-cultural context as well. For one, their familial sense of duty or expectations are not comparable and industrialisation took place much earlier than for Koreans. The challenge for translation is not limited to non-correspondence or non-equivalence between the linguistic units of the ST and TL. How, then, do we naturalise a translation of this passage, so as to reach TL readers but also convey the ST implicatures? We need to pay close attention to the very elements that are foreign or do not make sense: significance, relevance, clues, and hints.

3.3 Cooperative Principle in Communication: Is it Transferrable Across Cultures?

Recognising that humans communicate by way of mutual efforts, Grice (1967, 1975) proposed the following principle:

“[A] rough general principle which participants will be expected (*ceteris paribus*) to observe, namely: make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.” (p. 45)

The cooperative principle is comprised of four categories of maxims (see example 3-10). These maxims include quantity (to be informative, and refrain from giving more information than necessary); quality (to be truthful and avoid offering information without evidence);

relation (to be relevant and responsive to the speaker); and manner (avoid obscurity of expression; to avoid ambiguity; to be brief (avoid unnecessary prolixity); to be orderly)(P. H. Grice, 1975) (Grice, 1967, 1975, p. 46).

Example 3-10 Grice's four conversational maxims

Maxim category	Details
Quantity	1. Make your contribution as informative as is required (for the current purposes of the exchange). 2. Do not make your contribution more informative than is required.
Quality	Try to make your contribution one that is true: 1. Do not say what you believe to be false. 2. Do not say that for which you lack adequate evidence.
Relation ⁴⁵	Be relevant
Manner	Be perspicuous 1. Avoid obscurity of expression. 2. Avoid ambiguity. 3. Be brief (avoid unnecessary prolixity). 4. Be orderly.

In turn, these maxims can help explain how core messages can be drawn from utterances and from the hearer's response between interlocutors. For the response, the hearer would not be answering with content that has no regard for the speaker's initial utterance, unless the hearer intended to evade the speaker's question for some particular reason. Here are the examples for each maxim provided by Grice himself:

- 1) *Quantity*. If you are assisting me to mend or repair a car, I expect your contribution to be neither more nor less than is required; if, for example, at a particular stage, I need four screws, I expect you to hand me four, rather than two or six.

⁴⁵ Grice's own remarks on this category, as presented in 1967 at Harvard and reprinted in 1975: "Under the category of 'relation' I place a single maxim, namely, 'Be relevant.' Though the maxim itself is terse, its formulation conceals a number of problems that exercise me a good deal: questions about what different kinds and focuses of relevance there may be, how these shift in the course of a talk exchange, how to allow for the fact that subjects of conversation are legitimately changed, and so on. I find the treatment of such questions exceedingly difficult, and I hope to revert to them in a later work." (Grice, 1975, p. 46)

2) *Quality*. I expect your contributions to be genuine and not spurious. If I need sugar as an ingredient in the cake you are assisting me to make, I do not expect you to hand me salt; if I need a spoon, I do not expect a trick spoon made of rubber.

3) *Relation*. I expect a partner's contribution to be appropriate to immediate needs at each stage of the transaction; if I am mixing ingredients for a cake, I do not expect to be handed a good book, or even an oven cloth (though this might be an appropriate contribution at a later stage).

4) *Manner*. I expect a partner to make it clear what contribution he is making, and to execute his performance with reasonable dispatch.

(Grice, 1975, pp. 45-47)

In this passage, Grice accounts for the nature of human communication by examining the speaker's intentions. However, there are many variables between different types of communicative exchanges. Quarrels or written correspondence, for example, are not typically cooperative. In such circumstances, there might not be any mutual cooperation taking place. For such cases, Grice acknowledges it would be unlikely that the participants mutually observe the maxims closely. In the light of this, Grice says:

A participant in a talk exchange may fail to fulfil a maxim in various ways, which include the following: 1. He may quietly and unostentatiously VIOLATE a maxim; if so, in some cases he will be liable to mislead. 2. He may OPT OUT from the operation both of the maxim and of the CP; he may say, indicate, or allow it to become plain that he is unwilling to cooperate in the way the maxim requires. He may say, for example, *I cannot say more; my lips are sealed*. 3. He may be faced by a CLASH: He may be unable, for example, to fulfill the first maxim of Quantity (Be as information as is required) without violating the second maxim of Quality (Have adequate evidence for what you say). 4. He may FLOUT a maxim; that is, he may BLATANTLY fail to fulfil it. On the assumption that the speaker is able to fulfil the maxim and to do so without violating another maxim (because of a clash), is not opting out, and is not in view of the blatancy of his performance trying to mislead, the hearer is faced with a minor problem: How can his saying what he did say be reconciled with the supposition that he is observing the overall CP? This situation is one that characteristically gives rise to a conversational implicature; and when a conversational implicature is generated in this way, I shall say that a maxim is being EXPLOITED. (Grice 1975, p. 49)

From the above explanation, we are led to understand that a participant in a conversation can exploit a maxim, and this, Grice says, “gives rise to a conversational implicature” (1975, p. 49).

So far, the discussion of communication has focused on the rules a participant involved as a speaker might follow in a conversation. We now need to shift our focus to the hearer as a participant. Pragmatics relates to socio-cultural psychology and explains what shapes the ways in which information is retained, processed and interpreted by a speaker and hearer. In order for them to understand each other, they take into consideration not only the utterances but also information provided by the context. This applies particularly to cases where people use expressions whose meanings are not expressly the same as what the words or phrases mean, as though they are saying one thing but meaning another. Such a notion follows Grice’s explanation that there is a gap, in terms of meaning, between what is apparent in semantic form and what is inferred from natural language; and that the gap can be narrowed by the inferences made through consideration of the context.⁴⁶ It is this distinction of meaning that underlies the notion of implicature. In such a case, the hearer depends on the context to locate and interpret that something other than what is said.

We can compare this with Grice’s own account of his conversational maxims (from his lecture at Harvard in 1967) as we have seen in the earlier passage:

- 1) Quantity. If you are assisting me to mend or repair a car, I expect your contribution to be neither more nor less than is required; if, for example, at a particular stage, I need four screws, I expect you to hand me four, rather than two or six.
- 2) Quality. I expect your contributions to be genuine and not spurious. If I need sugar as an ingredient in the cake you are assisting me to make, I do not expect

⁴⁶Ifantidou refers to Sperber and Wilson to describe further Grice’s notion of context: “Grice showed how schematic linguistic meaning could be pragmatically enriched in contexts of use (e.g. by reference assignment, disambiguation) to convey speakers’ meanings which were made up of not only what was said, but also of what was implicated (Sperber & Wilson 2005, p. 468).” (Ifantidou, 2001, p. 23)

you to hand me salt; if I need a spoon, I do not expect a trick spoon made of rubber.

3) Relation. I expect a partner's contribution to be appropriate to immediate needs at each stage of the transaction; if I am mixing ingredients for a cake, I do not expect to be handed a good book, or even an oven cloth (though this might be an appropriate contribution at a later stage).

4) Manner. I expect a partner to make it clear what contribution he is making, and to execute his performance with reasonable dispatch.

(Grice, 1975, p. 47)

As can be seen from Grice's own explanation of the maxims, (e.g., from the portions in bold marked for emphasis in this discussion) there is a clear indication of expectations on the hearer's part. Grice's (2002) added descriptions are central to his claim "that utterances automatically create expectations which guide the hearer towards the speaker's meaning"; and that while "speakers are expected to observe" the maxims "the hearers should choose [...the interpretation...] that best satisfies those expectations" (2002b, p. 250).

While Grice's expectation of socially-based inferential communication, such as the cooperative principle, has been recognised as foundational for pragmatics, it has also been criticised for not taking account of the hearer's cognitive ability, which is key to working out the speaker's intention. Furthermore, his explanation does not consistently extend to other cultures which put more responsibility on the hearer. The Gricean notion assumes that a speaker succeeds in communicating implicatures by her effort in keeping to the socially-accepted conversational maxims, the subset of the cooperative principle. It further assumes that she has an intention to contribute to their conversation something worth the hearer's effort, ignoring the question of what or who determines the value of the speaker's contribution to their conversation.

Another study of pragmatics expounds on this very issue of the hearer's responsibility, and that is relevance theory – which will be discussed in the succeeding section.

For now, it is worth noticing that Grice himself noted a gap in the accountability of conversational maxims. In particular, as indicated below, he registered a problem with the relation maxim – "be relevant" – seeing it to need further development:

[...anyone] who cares about the goals that are central to conversation/communication (e.g., giving and receiving information,

influencing and being influenced by others) must be expected to have an interest, given suitable circumstances, in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general accordance with the CP (Cooperative Principle) and the maxims. Whether any such conclusion can be reached, I am uncertain; in any case, I am fairly sure that I cannot reach it until I am a good deal clearer about the nature of relevance and of the circumstances in which it is required. (H. P. Grice, 1975, p. 49)

Here, Grice's description relates to the hearer's expectation, but it does not cover what kind of speaker's contribution would be 'profitable' to the hearer; Grice suggests that so long as the speaker observes the CP-maxims, the hearer will find something worth his attention. This notion, as noted by relevance theorists such as Sperber and Wilson, suggests that CP-maxims put the burden of responsibility on the speaker. In other words, it is the speaker who has to make it clear what her intentions are, when speaking to a party engaged in a conversation with her. As a matter of decorum, this sounds sensible and even logical.

While Sperber and Wilson (Sperber & Wilson, 2002b) recognise Grice's perception that the hearer's expectations of relevance will arise from the speaker's utterances, they have challenged several points of his assertions including: the requirement of the cooperative principle and maxims; the focus on implicatures with regard to inferential processes, the flouting of maxims and the treatment of figurative speech as deviations from a maxim or convention of truthfulness. Acknowledging that Grice's work is the foundation for an inferential model of communication but noting the need for further investigation, Sperber and Wilson develop relevance theory. Sperber and Wilson's position is that it is not the mutual cooperative rules that guide people toward the speaker's intended meaning; they argue the need for the hearer's participation to be established in the inferential process as crucial in successful communication.

3.4 Relevance Theory: Ostensive Inferential Communication

At this juncture, we recall the research question: whether a relevance-theoretic approach can bridge the gap and discover ways to foster understanding between two different literary systems. It has been posited that translators as cultural mediators could benefit from utilising Gutt's inferential model to address linguistically and culturally non-transferrable literary features identified in Korean fiction. We will now look closely at relevance theory, as Gutt (2010) has applied to translation.

The principle of relevance does not limit the reading of a rhetoric device or a literary feature to the retrieval of a single range of propositions. Neither does it restrict aesthetic meaning to propositional meaning, nor does it abandon the search for deeper meaning (see Gutt, 2010, pp. 89-97).

In general, the wider the range of potential implicatures and the greater the hearer's responsibility for constructing them, the more poetic the effect, the more creative the metaphor. (Gutt, 2010, p. 89)

This is a simplified account of the background to Sperber and Wilson's (1985) development of relevance theory. According to Sperber and Wilson (2002), Grice's notion of a speaker's intention, as mentioned in the previous paragraph, serves as the foundation for an inferential model of communication. Sperber and Wilson's claim is that cooperative maxims are not necessary for keeping utterances sufficiently informative. The decisive factor for communication, according to their relevance theory, is that the hearer works out what the speaker intends to communicate. The key concept of relevance, in relation to relevance theory, relates to the relationship between the hearer's effort invested in working out the speaker's intent. The less effort is made in reaching the communicative intent – cognitive gains – the greater the reward. And the greater the reward, the more optimal the communication. This notion has been challenged by some critics, who argue that readers of poetry, for instance, do not gain less just because they exert more to read into it; in fact, they tend to gain more cognitive value from complex and sophisticated writing than from reading what others might with little effort (Boase-Bier, 2011, p. 38).

This is due to the cognitive competence that humans have, which is the key concept that distinguishes relevance theory from Grice's cooperative principle. Grice has claimed "that an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions" (Sperber & Wilson, 2002b, p. 249). We can infer from this that, although Grice's cooperative principle is centred on the accountability of the part of expression manifested by way of utterance, recognition of this expression is the decisive factor in a successful communication. The role of recognition in the inferential process is crucial, as can be revealed by the reply of the hearer in a given conversation.

Sperber and Wilson delve further into the inferential process, saying that one of the ways to explain this process is by understanding the significance of *context* in relation to a hearer's recognition of a speaker's expression.

In a communication between a speaker and a hearer, the use of language necessitates not only knowledge of structure and meaning, but also the contextual knowledge they respectively possess. Contextual knowledge is not limited to their mutually contemporaneous circumstances; it includes their respective personal knowledge, and the intent of the speaker (that needs to be made clear by the speaker and inferred by the hearer). This aspect of language is studied in depth by the discipline of linguistics called pragmatics. However, this issue with the involvement of 'context' divides pragmatics theorists. According to Grice, as we have seen from his cooperative principle, it is by way of cooperative manners that the speaker gives hints to the hearer; whereas for Sperber and Wilson, it is contextual knowledge that the hearer gathers that plays a part in the inferential process. In this way Sperber and Wilson (1982) diverge from the Gricean notion, and claim that it is not the immediate context alone that is crucial, but the hearer's cognitive environment and knowledge, as well as the context, that affects his inferences. In other words, the hearer is required to interpret implicatures through a process of inference whether or not he is conscious of it.

Relevance theory is a crucial frame of reference for relating literary reading to interpreting meaning between interlocutors in a verbal exchange. In particular, inferential processes are integral to drawing meaning from literature – just as a hearer works out what a speaker means.

As discussed in a previous section, Grice's (1975) distinction of implicature centres on 'speaker meaning'. And it has become a widely accepted notion that meaning that is left unsaid but implicitly understood is considered implicature. However, as Sperber and Wilson argue, 'what is said' can also be treated as implicature when its meaning is not limited to what is manifested by linguistic and semantic references. As such, Sperber and Wilson's relevance theory expanded the idea of reading deeper, contrary to what some critics have said about the limitations of the 'positive cognitive effect', which they view as ending the act of interpretation.

The human cognitive tendency toward inferential interpretation leads people in communication with one another to find ways to understanding both what is said and what is

unsaid because of their ability to make inferences and deductions. The ambiguity arising from multiple possible meanings qualifies it as implicature. On the other hand, there are arguments about the applicability of the term ‘implicature’ claiming a need for a further distinction, namely, one concerning implicitly transmitted information. For example, according to Sperber and Wilson, a further distinction would be made between implicature and explicature. And there is a further distinction involving the term ‘*impliciture*’ – referring to information beyond the sentence meaning – as introduced by Bach (1999). Notwithstanding this, the focus here will be on *implicature*, and on pragmatic features which facilitate implicit understanding as well as information that is implicitly communicated. And this thesis will consider both types of implicatures: conventional and conversational.

The crucial factor concerning communication by way of implicature is inferential interpretation. To reiterate, an inferential process takes place in implicitly-understood communication between two parties; and the ease and clarity of information between them being commensurate with the extent of the hearer’s cognitive ability as well as the context they share. The same notion applies to communication through writing; in particular between a piece of literary writing and its reader.

Relevance theory explains that participants of a conversation are assumed to make relevant contributions to their conversation – the hearer is able to follow and use his contextual assumptions and implications to reach the speaker’s intended meaning. Sperber and Wilson claim that the hearer’s responsiveness to the speaker’s communicative intent is part of the human ability to reason; and that this rational mind-set helps him to interpret the speaker’s implicatures through an inferential process. Instead of cooperative, conversational maxims, Sperber and Wilson consider such a cognitive ability as the guiding force through an automatic process that allows the hearer to work out what a speaker means to achieve by her utterance. The challenges are that in the course of inference-making, the speaker and hearer might share a cognitive environment or their cognitive competence might be drastically different. And yet, even if people do not share a cognitive environment, their cognitive ability can lead them to communicate through inferences. This capacity of cognitive capability to expand its environment can mean communication by translation between dissimilar cultures can benefit from utilising inferences.

According to a number of theorists including Bach (2010a), Clark (2013), Ifantidou (2014) and Carston (2012) as well as Sperber and Wilson (2012), the main difference between Grice and

Sperber and Wilson is that Grice's approach to implicature did not explore the impact of context on the hearer's interpretation of the speaker's communicative intent, whereas Sperber and Wilson extensively explored the inferential process of the hearer as well. This is of interest regarding translation as an act of communication since the communicative relationship can be likened to the communication between a foreign text (speaker) via translator (interpreter) and the reader of its translated text (hearer). Indeed, relevance theory makes it a central concern, raising fundamental questions such as: "How is the appropriate context selected? How is it that from the huge range of assumptions available at the time of utterance, hearers restrict themselves to the intended ones?" (Ifantidou, 2001, p. 60). Part of the claim that relevance theory makes to this subject concerns the cognitive ability to recognize an implicature as something innate to humans, and thus inferences that rational human beings are capable of making. This claim of pragmatic competence on the hearer's part in dealing with inferences contrasts with Grice's cooperative principle, which emphasises the speaker's responsibility in a conversation.

As far as relevance theory is concerned, inferential interpretation is central to human communication, which does require cognitive competence. This is also recognised by cognitive linguistics and psycho-linguistics. Sperber and Wilson consider the hearer's cognitive recognition of a speaker's intent to be vital to the inferential process. However, this does not mean, as mentioned earlier, that relevance theory led by Sperber and Wilson claims that a speaker's intention is recoverable by the hearer. Sperber and Wilson assert that the hearer can only construct the speaker's meaning. (This is explained by Gutt in reference to interpretive resemblance. Gutt's allusion to the phrase 'interpretive resemblance', in turn, relates to this relevance-theoretic account of a relation between a ST and a TT.)

Relevance theory addresses the question of how people involved in communication make inferences. In particular, it explains the ways in which ambiguity is worked out and leads to successful communicative acts. In relevance theory, what requires inferences is not limited to implicatures or implicitly-communicated meaning, but includes explicitly addressed utterances as well. (This is important for translation in that what is explicit in the ST is often difficult to construe for TT readers.) Sperber and Wilson share Grice's notion of automatic expectations of the hearer in a conversation as described earlier. Sperber and Wilson's account shows that two people engaged in a conversation, who share the same language and are rational and sound-minded, automatically assume that their utterances are relevant to one another. To

understand this more fully, we can look at some key concepts of relevance theory, in particular, we begin with Sperber and Wilson's (1986) "principle of relevance", which relates to the hearer's cognitive ability.

"Every act of ostensive communication communicates the presumption of its own optimal relevance" (Sperber & Wilson, 1986, p. 158). This is explained further by Sperber and Wilson (2012):

The processing of an input in the context of existing assumptions may improve the individual's knowledge not only by adding a new piece of information, but by revising his existing assumptions, or yielding conclusions not derivable from the new piece of knowledge alone or from existing assumptions alone. We define an input as *relevant* when and only when it has such positive cognitive effects.⁴⁷ (2012, p. 62)

As this shows, in the process of communicative exchange, people take new information, enhance or modify what they already know, and form new assumptions, but only if it is worth their effort. "Positive cognitive effects" refers to "a worthwhile difference to the way an individual represents the world" (Clark, 2013, p. 363).

Relevance theory also accounts for how people in communication choose which pieces of information to process and allow cognitive effects. With their revised definition "presumption of optimal relevance" (Sperber & Wilson, 1995, p. 262) Sperber and Wilson further explains the human tendency of maximising relevance.

Example 3-11 Presumption of optimal relevance (revised), Sperber & Wilson (1995, p. 270)

- (a) The ostensive stimulus is relevant enough for it to be worth the addressee's effort to process it.
- (b) The ostensive stimulus is a relevant one compatible with the communicator's abilities and preferences.

⁴⁷ Note by Sperber and Wilson (2012): "A positive cognitive effect is a genuine improvement in knowledge. When false information is mistakenly accepted as true, this is a cognitive effect, but not a positive one: it does not contribute to relevance (though it may seem to the individual to do so)." (p. 341, no. 4)

It can be deduced from the above description (a) that a piece of information must be cognitively-rewarding to the addressee engaged in a communicative act (with an addressor). As to (b), the addressee must be capable of dealing with the information taken in and choose the information that is presumed to be most worthwhile. In other words, no matter how perfectly the speaker follows the Gricean conversational maxims, the hearer may not follow the line of talk unless he wants to and is capable of doing so.

To clarify further, it is important to consider the term ‘ostensive stimulus’, which is a means of making the speaker’s communicative intention noticeable. The stimulus is used to attract the addressee’s attention, and could be not only a verbal utterance but also a gesture or a sound. For example, as Gutt explains (2010, p. 24), a person at a cinema has reserved a seat for her friend, who does not know where they are seated. The person notices her friend standing by the door looking around and waves at him. This gesture serves as an ostensive stimulus; he let his friend know where they are sitting and beckons him to come toward where he is. However, suppose a person at a meeting is making a three-hour presentation to a group of people and then notices them nodding off halfway through. She is likely to interpret this behaviour of people as an indication of (1) their lack of interest, (2) her failure to engage them, or (3) the need to take a break, among other possibilities. Even though the ostensive stimulus in this case seem involuntary on the part of the people losing interest or falling asleep possibly due to fatigue, it still expresses their state of being. If the presenter called for a coffee break in this example, that may be because she has arrived (whether conscious or automatically) at an interpretation and a conclusion by an inferential process to suggest a break. This is explained by *contextual implication* within relevance-theoretic pragmatics.

Similarly, and to reinforce further Sperber and Wilson’s line of logic, Clark gives a summary of the process as can be seen below:

Where a new assumption (or a set of assumptions) interacts with existing assumptions to communicate new assumptions (not derivable from either the new or the existing assumptions alone), e.g. if I see that your bicycle tyre has a puncture (new assumption) and I already know that you will fit a new inner tube if you get another puncture (existing assumption), then in this context the new assumption implies that you will fit a new inner tube. We can present this schematically and informally as follows:

Existing assumption:

You will fit a new inner tube if you have another puncture.

New Assumption:

You have another puncture.

Contextual implication:
You will fit another inner tube.

(Clark, 2013, p. 364)

Example 3-12 Contextual implication, based on Clark (2013)

Existing assumption: Allow a break when people in a presentation seem tired at a meeting.

New assumption: Meeting participants are yawning/falling asleep; they need a break.

Contextual implication: They will be given a coffee break.

Following the steps laid out by Clark, we can gather from the above example that the participants falling asleep is a sign which reinforces the existing assumption about the attendees losing interest or becoming tired and therefore needing a break. The sign leads to a set of inferences, which in turn result in a particular interpretation (and subsequently determining an action in response to such a conclusion). However, an inferential process is not necessarily of a fixed course; in reading particular signs there are variables which affect the hearer/observer, and deviate from the preconceived assumptions and the final implications expected from them. For instance, instead of following an existing assumption as in the above example – ‘allow a break when participants seem tired’ – an entirely different assumption can hold stronger effect: ‘if participants seem tired, it may be because they are not interested and that means the presenter needs to change the style of his presentation’. Then, the contextual implication given above (people need a coffee break) can be either cancelled or superseded by a different sequence of contextual assumption and implication. A new *contextual* assumption can be: ‘the presentation fails to capture the attention of the audience; the presentation material or the manner of the presentation must be uninteresting’. In such a scenario, a possible contextual implication for the presenter might be to decide to use a more engaging manner of speech, or a stimulating method presentation (like involving audio visual material). In other words, depending on the degree of relevance of the context, the hearer/observer can deviate from the expected inferential course of interpretation and go through a different set of new assumptions to draw new implications. Newly-gained implications can also be changed or cancelled. Such a variable inferential process can be accounted for by what Sperber and Wilson (2002b) term “cognitive effects”.

The contextual assumptions and implications on the hearer’s part can undergo changes and even cancellations, according to Sperber and Wilson. Sperber and Wilson describe this as a

particular process that is part of cognitive effects and explain that such effects can change depending on the contextual environment the hearer/observer is situated in:

Other types of cognitive effect include the strengthening, revision or abandonment of available assumptions. For example, the sight of my train arriving late might confirm my impression that the service is deteriorating, or make me alter my plans to do some shopping on the way to work. According to relevance theory, an input is RELEVANT to an individual when, and only when, its processing yields such positive cognitive effects.

(Sperber & Wilson, 2002b, p. 251; 2006)

Ostensive stimuli can be imagined ones. Between readers and literary texts, such stimuli can trigger what the readers already know not only from the empirical world, but also from an abstract understanding of imagery and aesthetic form. Cognitive effects can then “caus[e] pleasure as the reader searches for meaning” (Boase-Beier, 2006, pp. 88-89; Grandin, 2005, p. 96, in Boase-Beier, 2011, p. 38) and influence their knowledge or even enhance their thinking. As such, they require a different reading of the example used by Sperber and Wilson to explain the relationship between ostensive stimuli and contextual implication:

Example 3-13 contextual implication based on by Sperber and Wilson

For example, on seeing my train arriving, I might look at my watch, access my knowledge of the train timetable, and derive the contextual implication that my train is late (which may itself achieve relevance by combining with further contextual assumptions to yield further implications).

Sperber and Wilson, (2002b, p. 251)

According to Sperber and Wilson’s relevance theory, the contextual implication is not limited to one reading of the speaker’s intent since the hearer can make more than one contextual assumption. If a hearer does not share the contextual background that the speaker has, imagination may be involved, and it is possible for other contextual assumptions to be made. For instance, suppose another person notices a person looking at her watch but does not make the assumptions as indicated in example 3-13 but instead think of something else and reach unexpected contextual implications as follows:

Example 3-14 Possible contextual implication varied by different contextual assumptions

A person waiting for a train sees the train arriving, looks at her watch, and is reminded of the scene from a film in which the hero kept looking at his watch (as a result of his mental breakdown after he had been fired from a job because he was once late), she decided that it was not worth getting anxious about being late for work.

(modelled after Sperber and Wilson)

In this example (3-14), we suppose that the contextual background is that she remembers not only the train schedule, but also recalls another experience associated with the very gesture she has made. In other words, even though we see familiar signs, the reading of them can vary depending on the context and the extent of imaginative use of such signs. In this regard, processing stimuli beyond the conventionality attached to them is also possible – which is crucial to reading literature as implicature.

The notion of ‘positive cognitive effect’ has been challenged by those critics who consider it as limiting to the reading of literature. This argument banks on the notion that literature is “weak implicature” (Boase-Beier, 2011, p. 20). Boase-Beier (Boase-Beier, 2011) argues literary meaning is not limited to a single interpretation and the intent is not necessarily retrievable. However, Sperber and Wilson do not claim that gaining cognitive effect will stop readers of literature from making more effort for further enrichment because the range of cognitive effect is wider, especially when it regards reading metaphoric language. For example, Boase-Bier (2011) suggests that if the positive effect has been reached, there will not be any more engagement with the reading or further interpretation (p. 150). Her argument depends on the assumption that not only meaning but also contexts are unstable and subject to change (p. 39). As such, she finds it a problem for translation, as follows:

What is relevant to the reader – that is, whatever produces contextual effects without demanding an unrewarded effort – will lead to the enhanced creativity of the reading process. It is important to see literary relevance as the maximization of relevance (see Boase-Bier, 2006, pp. 39-43; MacKenzie, 2002, p. 31; Trotter, 1992, p.11) rather than its optimization, as discussed by Sperber and Wilson (1995, p. 158). That is, creative engagement with a literary text does not cease when a meaning is arrived at, because literary reading involves a search for a meaning that is not fixed (see MacKenzie 2002, p. 45).

(Boase-Bier 2011, p. 57)

Boase-Bier’s (2011) argument is that readers of literature do not necessarily stop searching for more or deeper meaning when they reach an interpretation, as they would according to Sperber and Wilson’s principal of presumption of optimal relevance and positive cognitive effect. But since Sperber and Wilson (1986) first introduced their relevance theory with the principle of optimization, they have further explained the human tendency of maximizing relevance – desiring greater cognitive gain for the amount of effort invested. Maximal relevance does

indeed connect solely to the interpretation of literature. In the light of maximal relevance, the reading of a literary text can be likened to working out what the text intends to convey; and the reader musters her cognitive assumptions, conditioned to her cognitive environment, in order to find her cognitive gain. Sperber and Wilson's claim is that the contextual effects (assumptions and implications) can vary, and influence the interpretation of the intent, and that, interpretations can therefore change depending on the cognitive environment of the readers.

Sperber and Wilson do not claim that the intentions of the speaker (author or text) are recoverable; it is the participants engaged in an act of communication (reading) who make inferences to arrive at what they believe to be the intent (Gutt, 2010, p. 212). Sperber and Wilson's notion of implicature includes even what is said, not just what is implied. This very aspect of relevance theory explains the ways in which interpretations of a literary text can be imaginative, since literary reading allows meaning to derive from more than what is said or written. Readers interpret text not only on the basis of what has been articulated in the text but also from what is implicitly conveyed between the lines. In other words, there is room for further interpretation when cognitive assumptions are involved in literary reading. The same principle is germane to interpreting and reconstructing a source text in another language. There are critics who do not see the connection between Sperber and Wilson's relevance-theoretic perspective and imaginative reading. However, Sperber and Wilson's notion of maximal relevance does relate closely to open-ended possibilities of interpreting the intended meaning. There are a range of possible interpretations that can be made of the intent.

The problem of weak implicature is likely to be exacerbated in a translation of a literary text from a foreign source, since the nature of implicature relates closely to literary implications. This is to say: implicature in ST does not necessarily hold the same relevance to TL readers when it is translated as a mere linguistic, even semantic, transfer. Another issue relating to this is that literary intentions such as ambiguity are variable both in terms of form and interpretation. Often authors manipulate ambiguity to keep readers' attention close to their text; at other times, they use it to deepen the meaning of a given text. Here, we can recall Sperber and Wilson's point centring on the reader's cognitive environment – which affects their understanding and ultimate interpretation of a literary work. It is natural to assume that there are some range of variables of relevance to readers. As explained earlier, according to Sperber and Wilson and to Gutt, readers make their inferences based on information that is most relevant to their

contextual background and mental capacity, according to their cognitive environment. From this perspective, we can liken translation to “a matter of enlarging mutual cognitive environments, not of duplicating thoughts” (Sperber & Wilson, 1986, p. 193)

In light of these aspects, we can draw a parallel between the interpretation of a work of literature in one language, and the translation of it into another. For this reason, it is practiceable to consider a relevance-theoretic approach to translation, since its application can help to account for interpreting literature. In the process of reading, the linguistic and cultural context (collectively or individually) is linked with the readers’ cognitive environment which ultimately affects their interpretations. In this regard, one of the most problematic elements in translation is to convey implicatures (as in implicitly-transmitted information which requires inferential interpretation) from ST to TT. Due to the differing cognitive environments of ST and TT readers, the interpretive clues necessary for their inferential processing can go unrecognised. Furthermore, as we will see in the next chapter, implicature is often cancelled or glossed over in translation by neglecting the relevance of particular language used in ST. The next section will discuss the application of relevance theory to translation.

3.5 Application of Relevance Theory to Translation

There are challenges in terms of relevance for translations which aim to convey literature between cultures whose socio-historic experience and linguistic compatibilities share little in common. Moreover, readers tend to seek maximal relevance from what they read despite the problem of literature as weak relevance. This aspect is particularly challenging for translation, and yet relevance theory is beneficial in identifying how differently readers with dissimilar linguistic systems process information and reach different interpretations when they are not in the same environment, culturally and temporally.⁴⁸ The principle of relevance is not limited to retrieving propositional meaning. It can help translators to identify what aspects of the ST can and cannot reach TT readers; and in such cases, what the accountable remedies are. It must be

⁴⁸ Gutt’s concern “is with *real* authenticity in the sense of giving access to the meaning of the original text. This view differs essentially from Anderson (1998)”, who “proposes ‘perceived authenticity’ as a practical compromise, which accepts a loss in accuracy for the gain of increased acceptability of a translation to a conservative audience.” (Gutt, 2000/2010, p. 228)

noted that relevance theory does not dismiss an implicature as irrelevant if its reading does not seem to follow the principle of relevance or deviate from the intended interpretation (see Gutt, 2010, p. 97).

Recognising its applicability to translation, Gutt (1991) makes an extensive study of Sperber and Wilson's relevance theory and produces a detailed account of translation studies. Gutt's explanation of relevance theory is made in reference to translation – in particular, he has applied the theory to Bible translations. Gutt claims that despite the problem of non-equivalence and an unstable relationship between SL and TL, an inferential process can establish a pragmatic relation between them. In particular, Gutt's relevance-theoretic interpretive translation, which he argues is akin to 'direct translation', affects the stylistic outcome not by replicating communicative clues but by conveying the 'interpretive resemblance' (Gutt, 2010). However, Gutt's approach to Bible translation contrasts with that of Nida, since Nida's dynamic equivalence is focused on operative results, which have been used in designing predetermined responses to the receptors of the translation (i.e. in an evangelical function). Nida's formal equivalence, on the other hand, emphasises the notion of fidelity to the ST meaning in representing the syntactic and aesthetic structure of the ST.

Gutt treats translation as a 'direct' quotation of the ST – following Sperber and Wilson's description of direct quotation as something based "on resemblances in syntactic and lexical form" (Sperber, & Wilson, 1988, p. 138: in Gutt, 2010, p. 169) But this needs to be clarified. Direct translation does not mean replicating the actual linguistic components of the ST. Direct translation depends on the interpretive use of the communicative clues, as a guide to the intended interpretation – namely, that which resembles the ST in the context envisaged for the original (Gutt, 2010, pp. 170-171).

In the end, however, it is up to TT readers to make an interpretation through relevance they find or miss (and involving their ability to imagine, based on what they can access). As Gutt explains, contextual assumptions can vary in any given situation, but the interpretive range could be even greater or narrower depending on the prospect of equivalence between the paired languages.

Example 3-15 Elements to Consider in Inferential Procedures

Cognitive environment: relating to the contextual background and the reader's mind influencing the processing of stimuli/information Proposition: a statement or an utterance Ostensive stimulus: triggers assumptions
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Contextual assumptions: pre-existing knowledge reinforced; additional knowledge or new information added Contextual implications: influenced by the previous steps; intended interpretation; [possibly led to new interpretations]

based on Sperber and Wilson (1986) and Gutt (1991)

Gutt (1996) reminds translators that the TT reader's interpretation "will strongly depend on the particular contextual information they bring to the translated text – that is, what kind and degree of resemblance [the readers] expect between the interpretations of translation and original" (1996, p. 225). The translation strategy is likely to vary depending on the type of readers, the purpose of readings, and where they are reading as well; and as Gutt points out, these are part of the contextual factors. A translator's task is oriented not simply toward or against a naturalising or foreignizing strategy.

The problem of non-equivalence and the issue of limited transferability between a culturally-distant linguistic pair has been acknowledged by most theorists, who suggest that translation need not be fixated on equivalence (Toury (2012); Venuti (2004); Pym (2009); Gutt (2000)), for instance; although their ideological views and frameworks of description vary, their studies seek to break the polarisation centred around equivalence). Relevance theory puts the emphasis on interpretation, and on the reader's tendency to use the stimulus in a given cognitive environment as optimally as possible, in order to maximise the reward: the resulting cognitive effect. Gutt applies to translation this fundamental notion of the concept of interpretive resemblance, which is based on the inferential procedure. However, this is applicable only so long as the chain of relationship between the stimuli and contextual assumptions lead to contextual implications without any interruptions.

Implicitly-communicated information in one language is often problematic for translation in terms of sustaining the same extent of implicitness. As shown by Gutt, whose focus lies in interpreting the ST context with particular reference to the Bible, he delineates the significance of reference whose implicature would have been more generally understood in the original time period when it was first created.

The translating process can be compared to the inferential process. The arguments about ostensive stimulus, presumption of relevance and contextual implication in an inferential communication are applicable to the translation process.

Example 3-16 Contextual assumptions (Gutt, 2000, 2010, p. 29)

Margaret: Could you have a quick look at my printer – it's not working right.
Mike: I have an appointment at eleven o'clock.

Ostensive stimuli are likely to play an important role in translation because TT readers may need guidance on how to interpret particular utterances represented in the ST. The example above allows us to see how interpretation of the partner's utterances even in a mono-cultural situation can result in various contextual assumptions. As Gutt points out, in order for us to work out what Mike intends to communicate in the above exchange (example 3-16), we need to know the context, particularly the time of his utterance. The interpretation (contextual implication) of his reply to Margaret's request depends on the context. There are several possible contextual assumptions: (a) it is five to eleven and Mike cannot help Margaret because he has to depart for his meeting at eleven. Or, Mike can spare only about two minutes before his appointment takes place nearby. (b) Mike has about 30 minutes before he needs to leave for his appointment, but not knowing how much time the inspection of the printer would require, Mike wants to let Margaret know he has limited amount of time to spare. (c) It is also possible that Mike does not have an appointment, but he makes up an appointment because he does not want to get pulled into a potentially time-consuming task. Among such multiple possibilities of interpretation, the hearer chooses what is most relevant and worthwhile to his assumptions.

The guiding clues are found in the speaker's expression, which is ostensive to the hearer. For example, what is ostensive about Mike's utterance (example 3-16) is: the fact that instead of answering 'yes' or 'no' to the request, he is drawing attention to his prior engagement at 11 o'clock. This, as an ostensive stimulus signals a particular attitude of his. While his utterance may be intended to show his reluctance or refusal to inspect the printer, it could also express his regret that he could not assist her. There are more ways to construct his intention depending on the context; yet, we can arrive at the most likely interpretation of the speaker's message and attitude by taking into consideration the contextual effects. According to a relevance-theoretic account, we can work out Mike's intention – the contextual implication – not from the propositional content of his reply (example 3-16) alone, nor from the contextual assumptions relating to his inferences (a) or (b) alone, but from the inferential combination of both (Gutt, 2000, 2010, p. 29). This example can also relate to translation, which Gutt compares to an inferential communication.

Adapting a relevance-theoretic notion of contextual implications, Gutt (2000, 2010) distinguishes between the descriptive use of language and the interpretive use, which relates to explicature (Wilson & Sperber, 2012, p. 11).⁴⁹ and implicature. Below is Gutt's example of interpretive use of language compared to a descriptive one:

Example 3-17 Interpretive use of language (Gutt, 2000, 2010, p. 43)

- 1) Wife to husband: Fred has broken a window.
- 2) Wife to husband: Your son has broken a window.

These two utterances in example 3-17 share the propositional content – which is about the communication partners' son having broken a window. However, the interpretations of the above utterances are different. In utterance (2), example 3-17, the wife's reference to "your son" in place of the name of their son, adds an implicature to the statement of a fact about an event. Yet the other utterance does not. Noting the above differences, Gutt states that utterances are interpreted differently depending on context. Moreover, context affects the degree of resemblance between utterances. Similar utterances do not necessarily result in the same interpretation. These points by Gutt are crucial to the translational situation (Gutt, 2000, 2010). We may have the same utterance in translation but, shifted to a different context, its interpretation may not hold resemblance to its source. Based on these notions, Gutt proposes the idea of interpretive resemblance (since there can never be exact sameness between thoughts and utterances and between utterances – which is applicable to a set of ST and TT). This replaces the notion of equivalence, which has been problematic particularly between linguistically and culturally-foreign languages.

Since Gutt as a translation practitioner has applied relevance-theoretic process to the translation of culturally-alien contents, such as the Bible, his findings and insights can be useful for translation between dissimilar languages. As mentioned earlier, interpretive resemblance plays on the ambiguous meaning of utterances, such as implicatures. What is

⁴⁹ According to Sperber and Wilson, "the term 'explicature' was introduced into relevance theory, on the model of Grice's 'implicature', to characterise the speaker's explicit meaning in a way that allows for richer elaboration than Grice's notion of 'what is said'" (Wilson & Sperber, 2012, p. 11). There are other relevance theorists such as Bach (cf. *implicature*) whose understanding of this content led to the use of different terms – see (Bach, 2010b).

crucial to achieving interpretive resemblance is the contextual resemblance, which is required between cross-cultural translations. However, there is very little resemblance in the contextual backgrounds of Korean and Anglophone communities, which needs to be kept in mind by translators.

Although Gutt (2000) does not state he has devised a model of translation methods, his description of “the subtle complexity of the translator’s task” (2000, 2010, p. 232) allows translators to share his insight obtained as a translator. Before beginning to discuss any procedures, it is a prerequisite that translators are competent in the pair languages. Then, the next step is for the translator to know the reader expectations. As we can imagine, translation of a Korean short story for a British person studying Korean literature in London would encompass different sets of expectations from a translation for someone who has no knowledge of Korean culture and is living in a remote location. Gutt advises that translators be mindful of the tendency for the interpretation of a text to change depending on the “availability of the right contextual information” (2010, p. 225). Translators will then know whether to adjust the intensity of the contextual implications so that the communicative and interpretive clues are accessible by the TT readers.

Suppose the translation is for some region with no prior exposure to Korean culture, no internet access, nor reference sources of information about Korea, as compared to another translation that is aimed for bilingual university students residing in Los Angeles, US. The expectations or demands for contextual background information will be drastically different between the two target groups.

Next in the translating process, translators are to become thoroughly familiarised with the ST, understanding the context in which the ST has been created. In order for them to make an interpretation they must know “the difference between the (linguistically) expressed meaning and the intended interpretation; explicatures, implicatures and varying degrees of strength of communication” (Gutt, 2000, 2010, p. 225).

The inferential process that is central to a relevance-theoretic framework for translation are interconnected as follows: utterance/text, cognitive environment, ostensive stimulus, contextual assumption, contextual implication, and interpretation.

Recalling the key point of relevance, if the reader's cognitive effort is too great in processing a stimulus for the reward (interpretation), then there is a problem of relevance. As mentioned in the previous section, this notion of positive cognitive effect has been challenged by those views that emphasise the merit of literary reading, because literary reading involves a search for deeper meaning, and is not necessarily economical in terms of its effort in proportion to the resulting cognitive reward. However, the applicability of that view, too, is relevant to a reader's willingness to devote a great amount of effort without expecting reward. In particular, it takes readers more processing effort to read and relate their cognitive assumptions to foreign literature. Even with canonical literature, and world literature, (Anglo-American) readers expect positive cognitive effects (more so than Korean readers, for example). As will be seen from the following examples, a literary device designed to serve as a stimulus in a ST goes unrealised if it is too foreign for TT readers, because they do not recognise its relevance. In other words, for the amount of effort TT readers make in finding the relevance of the foreign device, the rate of success at working out the intended inference is much too low. Unless the ST feature (stimulus) is realised in triggering contextual assumptions, there is no relevance; and without relevance, there cannot be a new contextual implication (interpretation).

In summary, when a literary text is introduced into a foreign region, the readers of the TT tend to find little or no relevance to culturally-foreign elements. This is due to the dissimilar cognitive environment. According to Gutt, even if the ST/TT share the same kind of stimuli, if their cognitive environments are different, the stimuli will not yield the same kind of contextual implications in the ST and TT. Hatim and Munday remind us of this point and recommend that translators check whether there is any disturbance in the string of interactions – “stimulus-assumptions-interpretation” considering the dissimilar “cognitive environment – of an utterance [varies between different languages]”. One way to determine this is to see if there is an absence of the proper signals; another is if the signals are present but establish the wrong kind of relevance (2004, p.59).

Conversely, TT readers need to see relevance from the stimuli in the text so that they can draw contextual assumptions from what they know and in turn draw contextual implications from them. As such, problematic relevance occurs when the cognitive environments of the ST and TT readers are starkly different. Consequently, the stimuli are under-recognised, and the reader's effort goes unrewarded.

On account of the foregoing, we can devise a model of procedure based on Gutt's account of a relevance-theoretic approach to translation. What follows here is a summary of it applicable to translating Korean fiction into English; it is similar to Wilson's (1994)⁵⁰ account of the inferential process mentioned in the previous section:

On account of the foregoing, it is useful to recapitulate Gutt's (Gutt, 2000, 2010, pp. 232-233) procedures of the interpretive process as follows:

1. Identify stimuli & communicative clues by distinguishing:

(a) the type of information expressed in the ST, whether explicature or implicature: (what is explicitly expressed and what is not linguistically apparent – or not written in the text)

(b) whether any interpretive (figurative) use of language must be noted of the explicit expressions,

(c) hypothesise what the author intends to say; what is the author/narrator/character's attitude to what was said and/or implied. This stage can be tested by the processes of contextual assumption, modification and implication.

2. Understand the relevance of the implicit device to the interpretation of the ST text.

3. Determine the accessibility of the implicature compared to the contextual environment, verify the accessibility of the ostensive stimuli used in the ST.

4. Construct meaning based on prior steps (1) (2) (3) by way of semantic and pragmatic rendition.

5. Examine if the ST/TT "share all their communicative clues by checking whether they give rise to the same interpretation when processed in the same context".

⁵⁰ The hearer identifies (a) what the speaker intends to say, (b) what the speaker intends to imply, (c) the speaker's intended attitude to what was said and implied, and (d) the intended context. Thus the intended interpretation of an utterance can be the intended combination of explicit content, contextual assumptions and implications, and the speaker's intended attitude to these (D. Wilson, 1994).

6. Verify the achievement of interpretive resemblance by constructing what the assumed relationship is between a speaker and a hearer in the ST; between the translator and the ST; between the translator and the TT; and then ultimately between the ST and TT.

In the next chapter, a relevance-theoretic application will be compared by reviewing segments of English TTs of Korean fiction compiled from various translation analyses conducted by several Korean translation scholars.

Chapter 4 Data from Korean Scholars' Textual Analyses

The following review is of textual analyses, conducted by Korean scholars, which concern implicit features used in Korean fiction. Their works have been published in the recent years. The framework of their studies range from syntactical structure to cognitive poetics. Even though their perspectives and approaches to analysing translational issues vary, this group of Korean scholars share some common ground which relates to the issue of accuracy. And quite a few of their analyses are focused on linguistic aspects of the elements at issue. These scholars do not expound on the particularities of the Korean language as their targeted audiences were mainly Korean readers, who were presumed to be familiar with the Korean language. However, the examples these analyses have presented are beneficial and relevant to this thesis as they demonstrate cultural and linguistic differences that can hinder communicability of translation rendered in English. Furthermore, they indicate implicit use of language in Korean literature.

As we will see, these Korean scholars present particular segments of ST/TT, which they evaluate as to whether they accurately represent the cultural and linguistic characteristics (that they find integral to the ST). The emphasis of their analyses is on those features which work naturally for the ST readers but seem abstruse to the TT readers. Such a tendency that relates to the issue of readability under the strategy of naturalisation has been a source of some conflict to Korean translation scholars. Fluent readability to some of them is the key to disseminating Korean literature and acquiring a wider readership in Anglophone communities. To others, an approach centred on natural fluidity of translation poses risks of neglecting the ST complexities and consequently of inaccurate interpretation and misrepresentation of the Korean ST intent.

The theoretic consideration associated with their investigations includes speech acts (Leech, 2008; Leech & Short, 1981; Simpson, 2004), figurative speech, implicature and cooperative principle (Grice, 1975), relevance theory (Gutt, 2000) and cognitive poetics (Boase-Beier, 2011). For example, the link between syntactic structures and literary tropes has been explored

by comparing emotive expressions involving the metaphoric usage of verbs in Korean and English (Kim Sounyoung 2008); formal aspects of Korean idiomatic expressions, treated as metaphors, from the perspective of translators' cultural competence as a crucial factor in translation (Kim Sounyoung, 2009). Similarly, the Korean ST topic-modifier-clauses are examined by Park Ock-sue⁵¹ (2010) against their reformulation in an English counterpart; similes in translation are compared to the original (Park Ock-sue, 2013a), and grammatical features, such as ellipsis (Park Ock-sue, 2013b) are discussed as well. Narrative voices in translation (Han Miae, 2011a) are discussed; shifts in narrative structure from a cognitive poetic approach to examining translations (Han Miae, 2011b) and deictic elements, as temporal indicators as well as spatial settings, are examined as problematic to translation (Han Miae, 2013). Grice's cooperative principle is the basis for a set of translational maxims by Kim Do-Hun (2012), which confirm the inferential aspects of the literary devices and the influence of the translators. In addition to their analyses, which delve into implicit features, a few other translation scholars also look into these features studied in connection with Korean ST cultural elements. However, the discussion will concentrate on these four abovementioned scholars' works because they present translation examples which indicate close links between pragmatic features and literary tropes.

Since this thesis takes a different linguistically-based approach to the above-mentioned Korean scholars' textual analyses, the author of this thesis will first present their examples with their arguments; afterwards, this author will re-examine the scholars' examples from a relevance-theoretic perspective. The first scholar whose work will be reviewed is Park Ock-sue.

4.1 Stylistic Approach to Examining Similes

Park Ock-sue's key approach uses a syntactically-focused perspective in making contrastive and comparative textual analyses of English translations of Korean literature. This scholar has applied linguistic analysis to examine English translations. In particular, Park's observations

⁵¹ The author's name in Korean 박옥수 has sometimes been Romanised as 'Park Ock-su', as distinguished from 'Park Ock-sue'.

are focused on shifts in syntactic structure and meaning due to cultural differences. One such analysis has categorised grammatical elements relating to emotive expressions, including narrative structural changes. Another is to look at L1/L2 (first language / second language) users' competence in translating Korean into English, with a focus on culturally-bound Korean expressions. Park follows the notion that translators are bound by the stylistics and syntactic form of the ST. Park's method is to focus on a few different syntactic structures which involve implicatures in the ST. Park has selected a group of sentences translated from modern Korean short stories and looked at how ST rhetorical devices, such as similes, are reformulated into English. Park's evaluation is based on the accuracy of meaning of the ST.

Similes used in a particular ST may not be communicable in the TL without formal adjustments because their references are exclusive to ST readers whose linguistic structure is starkly different from that of the TT. The ST/TT segments selected for Park's analysis indicate that the ST components are typically familiar expressions among Korean people but unfamiliar to TL readers. In relevance-theoretic terms, the problem is inherent in that the contextual background of the ST is unfamiliar to TT readers, these two groups of readers do not share a cognitive environment, and it is therefore challenging for them to establish contextual assumptions and implications.

The way Park characterises similes is according to the typical grammatical elements (suffixes) which are used in Korean to denote allusions, such as: - 같은 - *kat'ŭn* ('like'), - 처럼 - *ch'ŏrŏm* and - 듯한 - *tŭt'an* ('like', 'as', 'as though', 'as if'). Varied forms include verbal phrases: 'look+like'; and even noun phrases attached to a suffix '-like' as in 'ghost-like' or 'mosquito-like'. Park also notes other verb substitutions relating to allusions such as 'resembling', 'seemed to be', or 'no different'. The examples Park has used (examples 4-1 to 4-6) illustrate this observation.⁵² Park's analysis will be introduced and, immediately afterwards, evaluations of the translation segments will be made by applying Gutt's relevance-theoretic framework.

⁵² The translations which Park Ock-sue reviewed for this analysis include: *Samp'o Ganŭn Gil*, Hwang Sŏk Yong (trans. Kim U-chang, and Kim Da-hi); *Kŭ yŏja ui Imiji*, Pak Wansŏ (trans. Sŏ jimun); *Mujin Kihaeng*, Kim Sŭng Ok (trans. Chon Jongwha, Kevin O/Rouke, and Mun Hi-kyung); *Kŭ Salbŏlhaettŏn Halmikkot*, Pak Wan Sŏ (trans. by Chon Kyiung-ja and So ji-mun).

Example 4-1 Korean suffix structure ~듯한 ~tūt'an to effect simile and its English counterpart "looking like~"

ST: 대빗자루를 거꾸로 박아 놓은 듯한 양상한 포플러들이
Taebitcharurül kökkuro paga nohŭn tūt'an angsanghan p'op'üllödüri

TT1: poplars, looking like bamboo brooms standing upside down

TT2: poplar trees looking like bamboo brooms that had been nailed upside down into the ground

ST: Hwang Sok-Yŏng (1973, 2012) 삼포 가는 길 *Samp'o Kanŭn Kil*, p. 18

TT1: Kim Uch'ang (Trans.) (2012) *The Road to Sampo*, p. 21

TT2: Dahee Kim (Trans.) (2008) *The Road to Sampo*, p. 29

Park comments that the simile/phrase in the above example, 4-1, is retained in both TTs by way of the English equivalent: 'looking like'.

However, this reading is problematic. The match in simile form does not ensure representation of communicative clues in the TT. In order to verify the effects of the TT version of the ST implicature, the ST can be analysed using the principle of relevance. Gutt's procedures will be recalled here in re-evaluating these translation segments.

First of all, the ostensive stimulus – the subject feature in question in example 4-1 – is a simile, which works as an implicature, from which readers are triggered to imagine the narrator's emotive viewpoint. The interpretive use of language here involves an allusion to a particular object which is unfamiliar to English TT readers: their cognitive environment is different from Korean ST readers. This is problematic in making translation direct (Gutt's approach). The TT structure which mirrors the ST structure does not conjure up the intended image for ST readers. TT readers cannot make contextual assumptions, and are unable to visualise the image. The imaginative effect (of the ST) is not apparent in either of the translations.

The description of the trees relates to the narrator or character's internalisation of the bleak environment. (The background to this is that the character was jobless and wandering during a severe winter.) The ST reference to a 'broom' (made of hard bamboo strips) is a means to indicate the leafless appearance of the poplar trees. This is not about the exotic material of the broom but is rather about the poor prospects of the protagonist's life as an itinerant worker in the dead of winter. The simile phrase "like bamboo brooms stuck upside down" does not have the same kind of strong visual impact on TT readers as it does in Korean to ST readers. Moreover, the image of the trees turned upside-down gives a sense of irony when conveyed in Korean. Yet, such an ironical effect set against the melancholic mood, as imaginable by

Koreans, is not detectable in translation. The relevance of the stimulus is too weak for TT readers. The allusions do not reach TT readers at all. As we see in the above, the translations require too much effort on the part of readers to identify the clues.

ST and TT readers do not share the same contextual background. Most ST readers are aware of the industrial era in the seventies, they have been exposed to the images of “poplar trees” in cities and can visualise how they look in winter. In this case, if we were to replicate the same kind of contextual effects in the TT, it should be by using simile-led contextual implications rather than using the formal structure of the SL phrase alone. The interpretive image needs to be determined: what the phrase should evoke in readers. It relates to the skeletal look of trees which have lost their leaves. Another question to ask is how to formulate a replacement device to implicate the unspoken mood of the characters and retain a sense of irony.

Example 4-2 Korean suffix ~처럼 ~*ch’örôm* to effect simile in English TT counterpart ‘like~’

ST: [노인의 모자챙과 접힌 부분 위에] 눈이 빙수처럼 쌓여 있었다.

[*Noinŭi mojach’aenggwa chŏphin pubun wie*] *nuni pingsuch’örôm ssahyŏ issŏtta.*

TT1: The snow had turned into ice [on the brim and the fold of his hat].

TT2: The snow had piled up like shaved ice [in the fold of his hat’s visor].

ST: Hwang Sok-Yŏng (1973, 2012) *삼포 가는 길* *Samp’o Kanŭn Kil*, p. 42

TT1: Kim Uch’ang (Trans.) (2012) *The Road to Sampo*, p. 47

TT2: Dahee Kim (Trans.) (2008) *The Road to Sampo*, p. 35

Park’s remarks are limited to noting the formal representation of the Korean ST simile in that they refer to TT1 in example 4-2 (see underlined phrase) as having replaced the simile with a phrase that describes the snow freezing. Park considers TT2 as preserving the ST’s simile in the TL – “shaved ice” and the simile structure “like” in example 4-2. However, it is questionable whether the TT phrase (“shaved ice”) in this example has any relevance to TT readers, who do not share sociocultural knowledge of the Korean reference *빙수* *pingsu*, a summertime snack somewhat comparable to slush.

Park seems to advocate Gutt’s view that a translation is an interpretation and readers (of TT2) should be given the opportunity to work out meanings intended by the ST on their own. (However, Park’s understanding and application of Gutt’s claim is not reflected in his analysis.) Two points by Gutt must be noted here: 1) TL users cannot work out the ST meaning

from ST elements when they are not accessible to them; so, retaining ST form does not convey the intended effect; 2) relevance theory does not claim that the authorial intention can be reproduced; instead, it is constructed on the basis of interpretations of the clues the utterances/texts provide. On account of these points, we can confirm that ST readers are able to infer the intent, but TT readers are not. It will be explained why they are not.

The phrase used as a simile (underlined) in the ST refers to the appearance of snow that looks like (lit.) '[a heap of] fine flakes of ice shaved off a large block of ice'. It is the type of snow that is dry and piles up intact, showing how hard it has been snowing. The reference "shaved ice" is a kind of summertime snack served with sweet syrupy toppings; and which used to be popular in the era before Western-style ice cream became popular in Korea. In the above ST sentence (example 4-2) the simile is used to describe the snow piled up on the hat (where the crown joins the brim) that the character is wearing. The allusion intensifies the severity of a cold winter as it evokes in readers the image of heavy snow making the hat defenceless and the chilling sensation of snow which continues to fall and pile up without any sign of melting. There is ironical juxtaposition of imagined images here: snow and the summertime treat, *pingsu*, in contrast. The point in question should be whether such a device has any impact on TT readers.

TT2 in the above example (4-2) shows an attempt at retaining the simile structure, and the other translation (TT1) uses a substitution of a metaphoric expression. However, TT1 is problematic in communicability in that: 1) for the amount of effort spent making sense of the phrase "like shaved ice", the reward is too little, in that the allusion does not evoke the same kind of image as the original in the TT contextual environment.

As a possible remedy, the other translator (of TT2) has rendered the ST simile as a plain verb-phrase in the TT as follows: The snow had "turned into ice". TT2 delivers the core message about the severity of the snowy weather by removing the incoherent expression and simplifying it as "turned into ice". This decision to abandon the simile in the TT is attributed to keeping communicability without wasting too much attention on a feature that holds little relevance and is unable to engage the reader's imaginative response. Korean and English language similes are not reciprocal in form, by way of syntactic or semantically-determined equivalence.

Example 4-3 Korean suffix ~처럼 ~*ch'öröm* to effect simile in English TT counterpart 'as'/'like'~

ST: 물에 불은 오징어처럼 되어버린 낡은 하이힐을
mure purŭn ojingŏch'ŏrŏm toebŏbŏrin nalgŭn haihirŭl

TT1: high-heeled shoes as shapeless as swollen squids

TT2: an old pair of high heels that looked like two bloated squids

ST: Hwang Sok-Yŏng (1973, 2012) 삼포 가는 길 *Samp'o Kanŭn Kil*, p. 56

TT1: Kim Uch'ang (Trans.) (2012) *The Road to Sampo*, p. 61

TT2: Dahee Kim (Trans.) (2008) *The Road to Sampo*, p. 38

According to Park's observation, both of the above translations of the ST sentence-fragment in example 4-3 are translated literally, so that they are likely to stimulate the target readers' imagination. Park also makes a comment about the addition of the element "two" in TT2 and assumes that it has been added in order to correspond to the shoes being a pair. For Park, keeping the translations of the simile close to the ST original form as in example 4-3, involving the image of "squid", enables the aesthetic function of the ST.

However, we can also look at the example in another way. The reference in the ST in example 4-3 물에 불은 오징어처럼 *mure purŭn ojingŏch'ŏrŏm* can be understood literally as '[dried] squid soaked in water', and it alludes to the wet leather of shoes which have lost their form and lustre. This particular simile involving the allusion to squid used to describe the female character's high heels is serving as an ostensive stimulus for Korean ST readers. Not unlike the previous two examples, the humorous effect creates a sense of irony imbedded in this desolate context where the two male characters meet the female character whom they have been searching for so that they could bring her back to her former employer and collect rewards. (The three wanderers end up continuing their journey together through the snow toward Sampo.)

It needs to be determined whether or not this stimulus can work in the TT. However, to do so, it is necessary to determine the significance of this feature of the ST segment, and it is crucial to gather contextual background information relating to this implicature. The story is about a woman in her twenties who has been working as a prostitute and is now on the run. The above description is seen through the eyes of the narrator who has run into the woman. It can be assumed that it would be detrimental to a young woman, and especially for someone whose work relies on her appearance, to have a pair of shoes that are on the brink of ruin. This shows how poor she is. The reference (lit.) 'squid soaked in water' has culturally-restricted relevance; a piece of dried squid is like hard leather, and once it is

soaked in water it loses shape. With that allusion, ST readers are to imagine the desperate state of the woman's life. Having identified the textual context (by reading the entire story) the translator could then decide whether the TT needs to use the same simile – which does not work in the TL.

Other examples presented by Park Ock-sue are translations of similes used in Shin Kyung-sook's 그여자의 이미지 *Kŭyŏjaŭi Imiji* (1993, 2012) (*The Image of Mija*).⁵³ The similes used in this ST relate to imagery of traditional Korean rural settings. The following set of examples (4-4 and 4-5) show the expressions at issue:

Example 4-4 Simile ~만한 ~manhan tied to culturally restricted images

ST: 사립짝 만한 키
sariptchak manhan k'i

TT: You were hardly tall enough to be visible over the bush clover gate.

ST: Shin Kyung-sook (1993, 2012) 그여자의 이미지 *Kŭyŏjaŭi Imiji*, p. 110

TT: Suh Ji-Moon (Trans.) (1998) *The Image of Mija*, p. 271

Park points out that the translation of 사립짝 *sariptch'ak* (a particular type of door) in the above ST, in example 4-4, does not reflect the Korean simile in form -만한 -*manhan* 'about the height of/as tall as'), but instead replaces the reference with "bush clover gate" and the implicature is explicated semantically as "tall enough to be visible over the bush clover gate".

It is true that the TT does not replicate the ST simile in form. This is justifiable for several reasons. First, the simile device 사립짝 만한 *sariptchak manhan* (lit. 'about the height of/as tall as the bush clover gate'), has no relevance to TT readers as they do not share the same cognitive environment as the ST author or readers. From the TT in example 4-4, readers can tell the 'you' character is being compared to the bush clover gate; but it is unclear whether that means the person is tall or short. Only those who are familiar with an image of the kind

⁵³ Translated by Suh Ji-Moon, in *The Rainy Spell and Other Korean Stories*, New York: M.E. Sharpe/ UNESCO Publishing, 1998, pp.271-285.

of gates in the Korean countryside can imagine it is not that tall. The translator addressed this issue of poor relevance for TT readers by making the implicature explicit: “hardly tall enough”. Because it was made ostensive, by pointing out “hardly tall”, we can infer that the bush clover gate is not that tall. And we are able to imagine the small build of the character.

Example 4-5 Simile involving ~갈(다) ~kat'(ta) [used with a rhetorical ending for emphasis]

ST: 쓰라림이란 얼마나 간갈치 같더냐.

Ssŭrarimiran ōlmana kan'galch'i göttōnya.

TT: How that ache spread through my whole body, as if I'd been a scabbard fish stuck in a salt jar!

ST: Shin Kyung-sook (1993, 2012) *여자의 이미지 Kŏyŏjaŭi Imiji* [That woman's image], p. 111

TT: Suh Ji-Moon (Trans.) *The Image of Mija* (1998, 2015), p. 273

Park Ock-sue considers the above translation (TT in example 4-5) as indicative of functional equivalence in effect since the ST simile form is retained in the TT (“as if”). At the same time, Park considers that, while functional equivalence might be appropriate for conveying the semantic message, translations that preserve the aesthetic and emotive quality complete the literary function. Park’s view on this example is that the above TT has retained the ST literary merit by keeping the ST form.

However, contrary to Park Ock-sue’s claim, it is not feasible for the above ST allusion to reach the TT audience through its formal TT counterpart for reasons relating to relevance. First of all, the reference *kan'galch'i* [salted scabbard fish] used in the ST simile is culturally-restricted to Korean readers. Another issue is the coherence of the ST simile, which involves pain likened to a salted fish; this reads as nonsensical to the TT audience, and thus, the effect of the simile is not transferrable to the TL by way of replicating the same ST simile structure.⁵⁴

In the allusion above referring to the particular sensory stimulus “*Ssŭrarimiran ōlmana kan'galch'i göttōnya*” (lit. how so painful, didn’t it feel like a scabbard fish), “like a

⁵⁴ To see how ST readers follow it, we recall the common usages of ellipsis and involvement of a great degree of context-dependence to read them in Korean pragmatics, as discussed in earlier chapters. The ST simile phrase structure ‘the burning pain like a scabbard fish’ demonstrates the use of ellipsis. Korean ST readers can interpret this, by filling in what is left out, as pain something like what a fish feels under salt. The ST simile does not offer significant contextual clues to TT readers.

scabbard fish” is ambiguous in the ST. The speaker of this utterance seems to liken the 쓰라림 *ssŭrarim* (pain) to the burning sensation they imagine of a fish being salted. The translation has made it more ostensive by adding another element – ‘being stuck’ – to the salt causing pain. It can be assumed that the reference to “a salt jar” is used because it has been perceived to conjure up a more familiar image to TT readers – if they have seen herrings preserved in a jar. However, it is unclear what the cognitive gain is, given the amount of effort invested in working out this simile (an implicature suggesting an intense degree of emotional pain): “a scabbard fish stuck in a salt jar”.

The problematic communicability is, as with the previous examples, due to the different contextual background and cognitive environment of TT readers. This relates directly to the fact that the references have weak relevance to TT readers and are restricted to the ST culture. (This also reflects the difference in the manner of describing – the extent of which it goes on to describe – pain between two cultures.) We can find a pattern: when the simile bears no relevance to the TT reader, a descriptive method seems to be used to remedy the problem. In the above case, this was attempted by making the stimulus more ostensive than the ST. And yet, while ostensive, it seems feasible to trigger TT readers to imagine the character’s emotional pain.

The following example shows another simile involving a sensory feature:

Example 4-6 Simile involving ~ 같은 게 *kat’ŭn ke* [something like / like ~]

ST: [...] 그 웃음엔 털털한 찌꺼기 같은 게 가라앉아 있었고...
 [...] *kŭ usŭmen t’ŏpt’ŏphan tchikkŏgi kat’ŭn ke karaanja issŏtko...*

TT1: [...] dregs of sorrow always lay at the bottom of the laughter...

TT2: [...] in her compatriots’ laughter there seemed to be some sediment of stale sorrow at the bottom of it...

ST: Pak Wan-sŏ (1980, 1988) 그 살벌했던 날의 활미꽃 *Kŭ Salbŏlhaetton Narŭi Halmikkot*, p. 272

TT1: Ryu Youngju (Trans.) (1999b) *Granny Flowers in Those Heartless Days*, p. 149

TT2: Suh Ji-Moon (Trans.) (1998, 2015) *Pasque-Flower on that Bleak Day*, p. 205

Park refers to relevance theory in claiming that a literal translation can guide the TT reader appropriately toward ST implicatures and their interpretation.⁵⁵ Park construes that as: a good translation considers the contextual environment of the ST and whether an implicit message is relevant enough to the readers' effort. (This is a reference to positive cognitive effect.) Park is also of the view that a good translation pursues adherence to the ST form, particularly with regard to simile translation (Park, 2013, p. 253). As such, Park finds it essential to retain form and stylistics in transferring the implicatures of the Korean ST. Furthermore, for Park, the TT form and stylistics should reflect the Korean ST syntactic structure. However, unless a compatible grammatical structure exists in both language systems, syntactical equivalence is not feasible. Park is aware that the above TT1, of example 4-6, makes a semantic translation by way of rearranging the grammatical elements so that it can represent implicatures. According to Park's view, TT2 has reflected the ST simile by transposing parts of speech, replacing the preposition 'like' with the verbal phrase "seemed to be some...".

However, although Park does not comment on the effect of these translations, there is a mimetic description (떵떵한 *tōtōphan*, 'of unpleasant aftertaste', in the Korean ST (example 4-6) – which serves as an ostensive stimulus here. It suggests an unpleasant sensory provocation and works as part of metaphoric language alluding to anxiety (in a society under compromised morality) and a sense of resignation. The context of the story in which the ST sentence that contains the phrase 떵떵한 *tōtōphan* (example 4-6) appears relates to an unsettling time during the Korean War. In this story, some elderly female characters serve soldiers trying to make them believe there are no younger women left in their village. These older women are likened to *halmikkot* [granny flowers] in the ST (Pak Wan-sō, 1977, 1988, p. 272) as can be seen from the TT in example 4-6. In this context, the reference 'granny flowers' is a metaphor, and the adjective 떵떵한 *tōtōphan* [of unpleasant aftertaste] (translated as 'dregs of sorrow (TT1) /sediment of sorrow'(TT2) in example 4-6) both work

⁵⁵ Park makes references to relevance theory by quoting Gutt (1991: no page number) and Sperber and Wilson (1995, p. 260).

as part of the implicature about what the old women have done in order to keep their younger neighbors safe.

4.2 Structural Imitation: Relative Clause

From another perspective, Park Ock-sue also examines different segments of the same ST as Pak Wan-sō and the TT counterpart by the same translators. In this analysis, Park (2011) bases his evaluation on kernel structure and its subject, and focuses on how the topic-modifying clauses (*kwanhyōngjōl*) of these Korean ST sentences are transposed or reformulated into English. In this analysis Park claims that kernel structure is integral to the implicit meaning of a sentence; and that if a translation does not keep the same kernel structure,⁵⁶ it is likely to result in an inaccurate translation of the ST meaning. Park finds in Pak Wan-sō's style the use of topic-modifying clauses as an essential element to represent in translation. This is another instance of his focus on syntactic form in connection to implicature.

Turning to example 4-7 below, Park examines whether the clause structure of the ST is retained in the translations. The underlined portions are those in question which are meant to correspond to one another.

Example 4-7 Change of stylistics: modifier relative clause and/or adjectival phrase

ST: 삼태기에 안기듯이 순한 산에 안긴 이 오붓하고 점잖은 마을에도 어느 날 동란의 포성이 들려왔다.

Samt'aegie an'gidūsi sunhan sane an'gin i obut'ago chōmjanhūn maūredo ōnū nal tongnanūi p'osōngi tūllyōwatta.

TT1: But one day the roar of artillery came even to this gentle village, nestled snugly in the surrounding hills, shattering its serenity.

TT2: The roaring of canon came even to this innocent village, which nests cozily in the lap of mountains.

ST: Pak Won-sō (1980, 1988) 그 살벌했던 날의 할미꽃 *Kū Salbōlhan Narūi halmikkot*, p. 272

TT1: Ryu Youngju (Trans.) (1999b) *Granny Flowers in Those Heartless Days*, p. 143

TT2: Suh Ji-Moon (Trans.) (1998, 2015) *A Pasque-Flower on that Bleak Day* p. 205

⁵⁶ This notion follows Nida and Taber (1982, p. 39), which has developed from the concept of *Transformational Generative Grammar* by Noam Chomsky.

Park Ock-sue identifies that the topic modifier of the ST, in example 4-7, has been reformulated into the TL: one, as a relative clause in TT1 (“which nests cosily in the lap of mountains”), and the other, as an adjectival phrase in TT2 (“nestled snugly in the surrounding hills”). TT1 (as an adjectival clause or adjectival phrase) resembles the syntactic role of the ST, and Park considers that as retaining the kernel structure of the ST intact.⁵⁷ He is of the opinion that it is unnecessary to make syntactic changes if structural imitation is possible in the TL; and that modifier-clauses are best to translate as relative clauses or adjectival phrases in the English TL. Park sees that as a way of retaining the ST form – he perceives that to do justice to the ST.⁵⁸

Park Ock-sue’s assertion is that the structural change in dealing with the ST topic-modifying clause can cause a shift in the ‘point of view’ – by which he seems to be referring to ‘agency’ or ‘voice’ in grammatical terms.⁵⁹ Park claims that if the point of view is changed in translation, it is likely to lose the kernel sentence structure of the ST, and that indirect methods of translation often cause such a shift. This also refers to the ST structure, and TL structure does not function in the same way. The use of the passive voice is much more prevalent in the Korean language than in the English language. And the connotation associated with the passive voice in English is not the same at all as with Korean language usage.

⁵⁷ Park makes a quantitative assessment: those translations whose rate of keeping their kernel structures is around 34-41% are considered to lack fidelity to the ST.

⁵⁸ Park adopts Nida’s idea of dynamic equivalence whose key concept is ‘naturalness’ of the TT, yet responsiveness to the ST culture. But Park’s claim that this can be done by retaining the source form is questionable in that the syntactic form replicated in the TL from another language cannot convey the same implicature as intended by the ST.

⁵⁹ Park’s analytic method is derived from the combined concepts of Nida’s formal equivalence and Newmark’s semantic equivalence in that Park aims for matching functional equivalence, and substituting lexical items. Park advocates for literal translation on the belief that it allows readers to engage actively using their imaginations and take the inferential process on their own; and he argues that the translators’ intervention is required only when the intended message needs to be communicated.

The crucial feature of the sentence in example 4-7 is the implication enabled by the modifying clause, that is: how it had been unlikely that the waging of war would reach this remote village of genial habitants. (Korean readers of the generation who were present during the 1950s associate this implication with atrocities committed, in the depth of the mountains, by partisans of different ideologies during the Korean War.) The string of expressions in the head modifier can be understood as the narrator's emphasis on the peaceful nature of the village located far removed from the harsh realities of political conflicts. From such an ostensive use of language, which is the author Pak Wan-sŏ's style, readers can also detect a sense of disbelief that the peaceful village would fall victim to war. Furthermore, the concept of war is expressed in metonymy *tongnan ŭi posŏng* (lit. 'sound of guns/artillery') permeating even to such an innocent group of people. These are some of the contextual assumptions and implications that should be communicated to TT readers. Whether the sentence structure involves a relative clause or a group of modifying phrases, the implicature needs to be conveyed – as do both the translations. The choice of stylistics is not of semantics in this case, but of poetics.

Returning to example 4-7, there is a reference to "the roaring came," which Park Ock-sue considers the kernel sentence. However, this sentence structure does not create the same kind of effect as the Korean original as Park is inclined to believe; this particular cluster of English phrases has discrepancy in the use of agency and voice. Could it be that the people heard the roaring or could it be that the roaring reached the village? However, the important aspect of the implicature that needs to be reflected is the contrast between the serenity of the secluded village and the eventuality of the destructive war. The author has made that context ostensive by employing such descriptive modifiers. The key point of the roaring is that it is a metonymy for war. The ostensive signals of the modifiers are expected to make readers feel the vulnerability of the village against the war.

The eventuality of the war is indicated by the conventional implicature of the dative particle –에도 *edo* ('even to'). While a message is implicated by syntactic elements, it cannot be transferred exactly in the same form as in the SL. The syntactic aspect of the pragmatic representation is not the subject of transfer; the role of the syntactic elements here is to aid the translators in interpretation. It is also questionable whether retaining the syntactic structure (or the kernel structure) in the translation can indeed address the (perceived) ST intentions (by the translator). The question had better be directed to how a ST implicature

can be enabled by the TL structure and whether such an implicature has relevance to TT readers.

Park Ock-sue's positive readings of replicated simile structure in the TT are debatable. However, Park Ock-sue follows the notion that translators are bound by the whole context of the ST, including its stylistics and the sociocultural space as well as the temporal point in which the ST has been created. Moreover, Park (2011) justifies the focus on syntactic form by claiming that the most effectual translations are those that retain the kernel structure – a claim based on the notion of the 'kernel sentence' (p. 73) featured by Chomsky in the late 1950s.⁶⁰ However, the compound, clause-modified sentence-segments Park has presented are hardly of kernel sentences unless they were broken further down to individual kernel sentences – containing one single verb. A structural parallel between Korean and English does not exist and therefore transposition is required; and even that is inconsistent in terms of grammatical form as it largely depends on context.

Some of the ST examples illustrated in Park's analysis are implicatures which seem inaccessible as communicative clues when translated into the TL implicatures in the same linguistic structure. This is because the English TL structure, which seemingly functions the same as the Korean SL, does not function the same way. And they do not activate TT readers' contextual assumptions toward interpretation. Gutt's position needs to be reiterated here that an interpretive resemblance is achieved not by mimicking the form of the clues, but by devising clues in the TL that can activate the same kind of implications and interpretation.

The Korean ST contextual environment, which Korean ST readers share among them, has no relevance to TT readers. As mentioned before, in relevance-theoretic terms certain stimuli that

⁶⁰ Park also makes a reference to Hurtado-Albir (Lederer, M., 2012) who has defined 'fidelity' by [considering] the perspective of the authorial intention, the TL and the final TT reader. This three-way relation is inseparable in 'fidelity'. When literal translation is not possible, particularly if the reader response is at stake, the translator's intervention is required. The areas that require such interventions are culturally-tied lexemes and regionally-restrictive lingual expressions. Translators' discretion means freedom to devise an independent method of translation. The extent of the freedom which translators may have is restricted to form; they are not free from the effects that have resulted from the ST form or from what is expected of the TT. They are only free to choose the mechanism of expression, not the meaning of it (Lederer, 1994, trans. by Jon Song Gi, 2012, p. 82).

work ostensibly as communicative clues in the relationship between a ST and its readers do not make a sensible cross over to another relationship, between the TT and its readers, without necessary adjustments made to the translation.

4.3 Cultural Idioms as Figurative Speech

Continuing with works by Korean scholars, we now look at metaphoric language in translation. After reviewing each example presented by Kim Soonyoung, the issues detected from the examples will be looked at from a relevance-theoretic viewpoint.

Kim Soonyoung has investigated varying effects of the particularities of language use that are closely linked with the culture-specific features of the ST. Kim's assumption and conclusion is that the representation of ST meaning depends on which of the pair languages is their native language (either the SL or the TL). The purpose of Kim's analysis is to challenge the general opinion that native TL users' translations are superior.⁶¹ The idiomatic expressions that Kim Soonyoung has selected are integral to the stylistic features of the ST – poetic sensations and images redolent of rural landscapes. They are used as devices for allusion, figurative speech, and metaphors. (In relevance terms, these will be approached as stimuli in relation to contextual assumptions and contextual implications that are expected of TT readers.)

Kim Soonyoung's (2009) analysis of Korean idiomatic expressions in comparison with three versions in English translated from the Korean short story, *Memilkkot pilmuryöp* (Yi Hyosök, 1936) *When the Buckwheat Blooms* (trans. B. Fulton & Kim Chong-un, 1998, 2005) poses a question about the translator's competence in the cultural background of the ST as

⁶¹ The three translations selected are: TT1) *The Buckwheat Season* by Hae Chun Choi, first published in *Korea Journal* on Nov. 1, 1969, and included in *Modern Korean Short Stories and Plays* in 1970, published by the International P.E.N. Korean Center. TT2) Peter H. Lee's translation, also entitled *The Buckwheat Season* in *Flowers of Fire: Twentieth-Century Korean Stories*, published by Hawaii University Press in 1974, and later included in *Modern Korean Literature – An Anthology*, Columbia University Press, 2005. Peter Lee has been residing in the US since the 1950s using the English language habitually – and therefore considering it his first language. TT3) *When the Buckwheat Blooms* by Kim Chong-Un and Bruce Fulton, first published in *Kyoto Journal*, No. 23, 1993; then also included in *Modern Korean Fiction – An Anthology*.

well as their linguistic competence in the English TL. In assessing three versions of translation with that question in mind, Kim Sounyoung presents several excerpts of the ST/TT segments, most of which are evident in language as strongly evocative of the bucolic imagery of rural Korea and of characters bound to nature. The metaphors (as ostensive stimuli) to follow are located in the dialogue and the narrative alike and are traditional expressions used in Korea.

Among possible challenges to translation of these elements, one aspect of the examination by Kim is relevant to communicating the ST intention. Another aspect is about recreating the implicit features set up by the particularities in language use of the ST.

The translators' linguistic and cultural competencies are compared by noting whether their native tongue is the SL or TL. She evaluates how differently they comprehend and represent the ST with a focus on culturally-tied idioms. These elements are treated as metaphors and metonymies considering their role: implications that are integral to the plot of the story. Kim Sounyoung's basis for comparison of the three versions in translation is whether the translator has captured the ST meaning accurately and conveyed that intelligibly to TT readers.

On the surface, this concern seems to be about readability – the same concern of leading translators of Korean literature whose native tongue is the TL, English. Brother Anthony, Bruce Fulton, and Kevin O'Rourke have pointed out issues with numerous translations laden with the problem of readability of culturally-restrictive expressions. It is a generally understood fact now: what is commonly used and widely appreciated by Korean SL readers may not reach English TT readers even if it is translated semantically and no matter how well it is explained.

However, Kim Sounyoung's focus is on whether ST features are rendered accurately in translation. While Kim Sounyoung compares the translators' knowledge of the cultural background of the ST and their linguistic ability to transpose ST content and style into TL elements, Kim's examples draw our attention to figurative speech implicitly understood by Korean ST readers but ambiguous and culturally-alien to TT readers. By presenting these examples, Kim is posing questions about the varying degree of effects of the expression under translation. Example 4-8 illustrates a few points of interest, but the underlined portions are the subject of the discussion for the moment.

Example 4-8 Cultural idiom (underlined) in the ST uttered by the protagonist to a younger man

ST: 머리에 피도 안 마른 녀석이 낮부터 술 처먹고 계집과 농탕이야.

Mōrie p'ido an marūn nyōsōgi natput'ō sul ch'ōmōkko kyejipkwa nongt'angiya.

TT1: "...but how unsightly it is to see a fellow scarcely out of his teens drink and play nastily with a woman in the broad daylight."

TT2: "What an ugly sight it is to see a fellow as young as you drinking and flirting with a woman while the sun is still up."

TT3: What a disgraceful spectacle! "Still wet behind the ears, and here you are swilling booze and flirting with women in broad daylight."

ST: Yi Hyosōk (1936, 2006) *메밀꽃 필무렵 Memilkkot Pil Muryōp*, p. 107

TT1: Hae Chun Choi (Trans.) (1983) *The Buckwheat Season*, p. 95

TT2: Peter Lee (Trans.) (1990) *The Buckwheat Season*, p. 41

TT3: Kim Chong-un and Bruce Fulton (Trans.) (2005) *When the Buckwheat Blooms*, p. 87

Comparing the above translations, Kim Sounyoung describes how the three respective translators have handled the traditionally-familiar figurative speech of the ST. Kim Sounyoung's criticism is as follows:

While TT1 and TT2 in example 4-8 focus only on conveying the meaning 'young', TT3 conveys the very allusion that the ST author has made. In TT1, "scarcely" contributes to emphasizing the point of someone being too young. TT2 in example 4-8 has subsequently produced a version that offers a relatively higher readability with natural-sounding expressions in the TL, but they both fail to carry the tense mood expressed in the ST. The protagonist's angry reaction betrays a paternal instinct to the young man. He is chiding the young man, as would a father to a son. This is crucial to the story, a theme that the translation must reflect. TT3 in example 4-8 succeeds in conveying the intended effect by using a similar phrase in close adherence to the ST expression whereas TT2 in example 4-8 has oversimplified the ST intent so that the sensation of the original text is lost (Kim Sounyoung, 2009, p. 50).

The reading of the ST and the comparison of the three TTs by Kim with regard to example 4-8 are in line with the inferential process. While the traditionally handed-down expressions, all culturally-tied lexemes, are ostensive enough for ST readers, they offer no contextual background for TT readers. Among the above translations in example 4-8, the translators have worked out the implicatures and reformulated the TT versions according to the needs of the TL readership at the time of the translation. Rather than looking at the representation of the phrases, it is important for translators to determine contextual clues and implicature

relevant to the ST intention. Of the three samples, TT3, which opted for an idiomatic expression in the English TL, works most economically for TT readers – it requires least amount of effort for the reward (implication). One of the contextual assumptions included here is that the speaker uses idioms (which might seem old-fashioned today). As such, the temporality of the text and the spatial setting are imaginable from the language usage. Additionally, the speaker is talking down to the hearer in the dialogue (example 4-8). The implications here are that the speaker is older than the hearer, and emotionally charged at the sight of the younger man drinking with a woman. (It is revealed later that this scene can symbolically be compared to an Oedipal conflict.) The other two TTs explicate the metaphoric expressions and end up costing more effort on the part of TT readers, compared to the immediate effect that TT3 generates.

The next example (example 4-9) shows the protagonist overcome by his paternal instinct.

Example 4-9 A dysphemistic expression structured as metonymic phrases in the ST

ST: 어디서 주워 먹은 선머슴인지는 모르겠으나, 네게도 아버지가 어머니 있겠지.
그 사나운 꼴 보면 맘 좋겠다.
Ŏdisŏ juwŏ mŏgŭn sŏnmŏsŭminjinŭn morŭgessŭna, negedo abi ŏmi itketchi.
Kŭ sanaun kkol pomyŏn mam chok'etta.

TT1: As nondescript you are, who came from no one knows where, you too may have a father and mother. They will be happy to see you behave like this, will they not?

TT2: “I don’t know where you come from, but you too must have a father and mother. They’d be delighted to see you acting this way, I’m sure!”

TT3: “I don’t know what kind of family you come from, you young pup, but if your mom and dad could see this disgraceful behaviour, how pleased they would be!”

ST: Yi Hyosŏk (1936, 2006) 메밀꽃 필무렵 *Memilkkot Pil Muryŏp* [buckwheat flowering season] p. 107

TT1: Hae Chun Choi (Trans.) (1983) *The Buckwheat Season*, p. 95

TT2: Peter Lee (Trans.) *The Buckwheat Season*, p. 41

TT3: Kim Chong-un and Bruce Fulton (Trans.) (2005) *When the Buckwheat Blooms*, p. 87

In the above ST passage, the protagonist speaks to a younger character, both male, in a manner that chides the young man. Kim Sounyoung attributes significance to the underlined ST phrase in example 4-9 ‘어디서 주워 먹은 선머슴인지는 모르겠으나’ *ŏdisŏ juwŏ mŏgŭn sŏnmŏsŭminjinŭn morŭgessŭna* (lit. ‘Whatever kind of scavenging rascal you are’); essentially the character saying this is questioning the hearer’s validity, family origin and lineage (p. 51). This is a way of implicitly foregrounding the father-son relationship between the speaker (Hŏ) and the young man (Tongi). Kim illustrates how figurative speech is reconstructed in three distinct ways. In TT1 in example 4-9 the choice of the word

“nondescript” is limited to describing the outer appearance of the young man (p. 51) – which fails to include the hurt that the phrase is designed to evoke in the young man (of not knowing his father) and, in addition, to reinforce any inclination toward believing that there is a blood connection between the two men.

Kim Sounyoung suggests that the translator of TT1 in example 4-9 must have had difficulty choosing the appropriate wording because the TL is not his native language. About TT2 in example 4-9, she concludes that it fails to convey the meaning implied by the phrase about the young man’s lack of family ties because too much focus is put on TL readability. (p. 51) As a result, readers of TT2 in example 4-9 are hindered in understanding the central theme of this work, which is the implication of the blood relation between Hō, the protagonist, and Tongi, the young man. On the other hand, TT3 in example 4-9 replaces the phrase with plain language specifically pointing to the meaning: “what kind of family”; and that, Kim Sounyoung says, has achieved textual equivalence as well as increasing readability. (p. 51)

While Kim’s focus was on textual equivalence and readability, in fact what the example phrases have revealed is the importance of relevance shared by the phrases in the TT and their readers. Returning to the ST in example 4-9, the contextual clues are ostensible enough for ST readers to infer an implication that Hō is chiding the younger man Tongi – which serves as a device to foreshadow Hō’s paternal connection to Tongi. None of the three versions use the same kind of stimulus for TT readers as does the ST for its readers (because the ST idiomatic expression is linguistically non-transferrable). To compensate this loss, TT3, explicates by bringing out “family” and adding “you young pup” (example 4-9); and this enhancement substitutes the ST implicature. In this way, the strategy results in an interesting mixture of naturalizing and foreignizing language – letting the TT readers know that the character’s paternal instinct is implied in example 4-9.

Example 4-10 shows that one of the TTs has left out an important piece of information. It is about the fact that the protagonist is an itinerant peddler, moving from town to town “every five days” – the interval with which rural markets would occur. This is an implicature that is important for the ST, and needs to be conveyed so that TT readers can see that there are times when these itinerant peddlers can stay in a place for a few days.

Example 4-10 Implicature in the ST: the character’s lifestyle

ST: 닷새만큼씩의 장날에는 달보다도 확실하게 면에서 면으로 건너간다.

Ttassaemank’ūmssigūi changnarenūn talbodado hwaksirhage myōnesō myōnūro kōnnōganda.

TT1: Whenever a market day came at the intervals of five days, he crossed from one town to another as sure as the moon in the sky.

TT2: Since markets were held every five days, Hō travels from one town to another, constant as the moon in the sky.

TT3: More regular than the moon, he tramped from one town to the next.

ST: Yi Hyosŏk (1936, 2006) 메밀꽃 필무렵 *Memilkkot Pil Muryŏp*, p. 1

TT1: Hae Chun Choi (Trans.) (1983) *The Buckwheat Season*, p. 98

TT2: Peter Lee (Trans.) *The Buckwheat Season*, p. 43

TT3: Kim Chong-un and Bruce Fulton (Trans.) (2005) *When the Buckwheat Blooms*, p. 89

Kim Sounyoung's remarks on these translations in example 4-10 are only about how the translations deal with the information about 'five days between markets'. TT1 in example 4-10 is criticised for the phrase "whenever" as inappropriate for the regularly returning 'intervals of five days'. As for TT2 in example 4-10, Kim Sounyoung does not find its readability problematic. Then TT3 in example 4-10 is revealed to have omitted the information about the rural markets taking place every five days. It is reviewed as an error to omit a piece of information that is, although metaphorically expressed, about the lifestyle of the protagonist.

Kim Sounyoung has presented the above examples of translations in order to support her argument about the importance of cultural understanding as a crucial part of a translator's competence. Through the comparisons, Kim arrives at a conclusion that the more the translator understands the ST, the more visible their effort to bring out the culture-specific idiomatic expressions and figurative speech. Kim alerts readers by stating that overemphasis on fluency in the TL poses a risk of toning down the original flair of the ST. As a result, the ST metaphoric devices become weaker in the TT (– thus having a weaker relevance connection with TT readers).⁶² However, Kim suggests that understanding the ST must take precedence because the literary devices are intertwined with cultural elements, which are integral to the main theme of the original work.

⁶² Kim is not against the generally-accepted notion in Korea that it is ideal to team up a translator whose native language is the TL with a co-translator whose native language is the SL. The result of this alliance is intended to maximise their combined proficiency in the pair-languages.

Kim Sounyoung is advocating neither for nor against a naturalising or foreignizing strategy of translation. Kim's position is that it is possible to convey the ST nuance without closely adhering to the ST form. This contrasts with the previous scholar Park Ock-sue. Kim's examples are focused on idiomatic expressions and phrases culturally familiar to SL readers, which are integral to their literary functions for the ST. As such, she urges the importance of cultural understanding for translators and has examined whether the three foregoing translations have accurately represented the idiomatic (and metaphoric) expressions of the ST.

However, they raise further questions and assumptions for translators – what such expressions refer to, and what their implications are. What has motivated the ST author to have such a particular design on the speaker who is given the role of uttering such expressions? We can only speculate about this; but we can work out the character's emotive perspective. When we work out why such idiomatic expressions are being uttered in the ST, we could choose the right clues for the aimed implication/interpretation.

The culturally-linked information uttered by the speaker through figurative speech functions as implicature in that such utterances intrigue the readers. It is also possible that the character is meant to evoke a sense of nostalgia in Korean readers. For example (see example 3-10), in the scene where the protagonist chides the younger character Tongi, at the mentioning of "parents", Tongi behaves as though dejected. We can infer from such a reaction by Tongi that he does not have a normal family. As Kim Sounyoung explains, this is a device aimed at implying they are blood relations, which is regarded as extremely important in the SL culture. It is an implicature designed for readers to work out.

We can look at those metaphors and metonymies that Kim Sounyoung presents from another perspective. They are closely connected to conventional implicatures in that the phrases at issue are set expressions with a narrow range of interpretations. However, ST idioms (translated literally) work as literary devices only between the ST and its readers who share its presuppositions, but they do not serve as stimuli for the TT audience. This part of the progression is challenging for the translator, if her goal was to replicate the ST devices and implicature in the TL; and to enable communication between the translation and TT readers, and in turn, between the translator and TT readers. However, through inferential processes, the reader can work out and simulate what the ST has intended – as suggested by Gutt's (2000, 2010) strategy of interpretive resemblance.

The above examples also contain other types of implicatures as well – which are integral to communication between the text and reader. They require readers to construct the protagonist's and the author's reasoning and attitude. These features require access to deeper meaning not only by the readers, but also by the translator – who needs to bridge the gap in relevance between TT readers and the deeper meaning. For instance, there is another feature in example 4-10 which is ostensive. This deals with a poetic implicature. (And this was not included in Kim's discussion, as the focus of it was on cultural, idiomatic expressions.) The sentential information 닷새만큼씩의 *tassemankŭmssigŭi* relates to the markets occurring every five days. The grammatical form of the expression in question calls for the reader's attention due to its collocation with the topic 장날 *changnal* ('market day').

The particular phrase – 닷새만큼씩의 *tassemankŭmssigŭi* (lit. 'as much as' + 'five days' worth' [...] + 'each time') – gives an implication using the elliptic device '[...]'. ST readers can imagine and complete the idea, with something like: "of the waxing and waning of the moon". This reading is due to its grammatical features. While in rather awkward syntactic form, the literal attempt specifically suggests the ostensive clue, ('as much as five days'), which hints at the waxing and waning of the moon.

This implicature is about the regularly returning aspect of rural marketplaces; and this is compared to the cyclical nature of the moon (implying waxing and waning through use of the suffix *-mankŭmssigŭi*). (The message is seemingly about the protagonist's itinerant market schedule (that is every five days); it also relates, implicitly, to the protagonist's returning to the place where he might eventually meet his family – which becomes clear with the rest of the story.) The way this is expressed is linguistically ostensive in the ST, but it is challenging to recreate this implicature in the TL (as poetically as in the ST).

When an object alludes to something by the use of simile, there is some kind of directly-relevant similarity between the object of allusion and what it alludes to; but the relationship surrounding an allusion in Korean is often not transferrable to the English language system due to a disparity in sociocultural experience. This is due to the problem of attaining equivalence between the Korean SL and the English TL whose structural and semantic gap is wider than it would be between languages with similar roots and historical background. The translatability is complicated further by subtle implications enabled by the Korean ST grammatical elements. Such pragmatic effects can be due to conventional implicatures; and

it is a formidable task to create communicative clues based on syntactically-triggered conventional implicatures of the Korean language and translate them into English without convoluting the form and losing the message in the course of it.

4.4 Contextual Clues for Korean Implicature

Contextual nuance is another form of implicature, and it has been studied from various angles including cognitive poetics as well as pragmatic linguistics. This is seen in case studies made by Han Miae (2013), who has approached contextual communications from the perspectives of cognitive poetics and stylistics. Han has investigated speech acts in relation to narrative structure, and deixis and its effect on the relationship not only between characters but also between the text and readers. We will first discuss Han Miae's analysis of deictic elements and then look at translation examples with regard to forms of speech.

It is important to pay attention to the communicability of characters' voices whose viewpoints are implicated by the use of deixis; and in this there is the medium of the narrator. Changes in these elements affect translations which aim to construct a world within a fictional context for target readers. In this context, Han Miae has analysed shifts in deictic references in two different translations of *Nun Kil*, by Yi Ch'öng-jun (1977). She examines them on the basis of her argument that deictic devices are crucial in the cognitive process of the narrative construct of reality, in which readers identify with the characters. Han's comparative textual analysis compares two English versions of *Nun Kil* by focusing on the effects of relational deixis involving personal nouns and terms of addresses.

Example 4-11 Deictic reference and tense change

ST: 나는 처음 그런 노인의 이야기를 들었을 때 무턱대고 가슴부터 덜렁 내려앉고 있었다. 노인에 대한 빛 생각이 처음으로 머릿속에 떠오른 순간이었다. 이 노인이 쓸데없는 소망을 지니면 어쩌나. 하지만 나는 곧 마음을 가라앉혔다.
Nanün ch'öüm kūrön noinüi iyagirül türössül ttae mut'öktaego kasumbut'ö töllöng naeryöanko issötta. Noine taehan pit saenggagi ch'öümüro mörissoge ttöörün sun'ganiötta. Inoini ssüldeömnün somangül chinimyön ötchöna. hajiman nanün kot maümül karaanch'yötta.

TT1: My heart sank when I heard this. It was then that the notion of a debt to the old woman first entered my mind. What if she gets some wild idea? I thought, but immediately recovered my composure.

TT2: When I was first told all about this movement, my heart sank deeply. At that moment, the idea of owing something to my mother popped into my head. What if she nurtured a futile hope for her dream of a better life? I managed to overcome my anxiety, however.

ST: Yi Ch'öng-jun (1977, 2012) *눈길 Nun Kil*, p. 140-141

TT1: Julie Pickering (Trans.) (1999, 2005) *Footprints in the Snow*, p. 255

TT2: Hyunjae Yee Sallee & Teresa M. Hyun (Trans.) (1994, 2004), *The Snowy Road*, p. 172

For example, in the ST in example 4-11, the first-person protagonist addresses his mother as 노인 *noin* lit. old person, and indicates her indexically by a deictic marker ‘이’ *i* as in “이 노인” *i noin* (underlined) – lit. ‘this old person’/‘this old lady’ – which characterises the relationship between the protagonist and his mother. Readers are made to wonder why the protagonist addresses her in this way as if she were a stranger.

This reference is translated differently by the two versions. We can see from example 4-11 that both TT1 and TT2 use the pronoun “she” to refer to “the old woman” (TT1) and “my mother” (TT2). According to Han, by changing the term of address, the translations cause deictic shifts in the portrayal of the relationship between the protagonist and his mother. In ST, the protagonist in the first person makes a reference to ‘the old person’, who is his mother. (The protagonist is visiting his mother during a summer holiday as he has before; so it is inferred that he is not new to the relationship.)⁶³ Han points out that the translations have lost the ST’s deictic reference ‘이’ *i* (‘this’), as in ‘이 노인’ *i noin* [‘this old person’ or ‘this old lady’], which carries the effect of strong emphasis and the narrator’s implication of the protagonist’s attitude toward his mother. Han’s claim is that it has resulted in a loss of a sense of realness and that to compensate for this loss, the translators have added “this” as can be seen (underlined) in the first sentence of both TT1 and TT2. With regard to the two different outcomes in translation, However, while TT1 conveys the distant relationship as perceived by the protagonist, TT2 reads as though the mother and son have a close relationship. Han finds problems with certain phrases in TT2. In particular, the utterances “I owed nothing to my mother” or “a debt-free relationship” are confusing with regard to whom these are meant for when in fact, in the ST, they are thoughts in utterances by the protagonist and for himself. Han considers them confusing because these sentences make it sound as though the protagonist had

⁶³ Han Miae notes the mother and son’s relationship as distant in the beginning, and only towards the end of the story does he realise his mother’s love. A contrast is made to a great degree between the early part of their relationship, portrayed as far and distant, and the end (2013, p. 397).

a close relationship with his mother. Han says that due to this inconsistency the textual world of TT2 is not convincing.

However, it is debatable whether the insertion of “this” in the first part of the passage has compensated for the loss because the position of the deictic marker “this” now, in the TT context, puts emphasis on the story the mother is telling him. If we read the indexical reference “this” as in “this” (pointing to the mother) as a device to emphasise the protagonist’s state of mind, we can see that the implication is on the part of the protagonist; we are to imagine his attitude and his irritability; and the translations are to represent this in the TT according to the intended implicature.

Another deictic usage discussed by Han is with regard to the difference in the tense used in the translations (example 4-11). TT1 has it in the present tense: ‘gets’ as in: “What if she gets some wild idea?” Han argues that this has an effect of temporal concurrency for the reader. On the other hand, TT2 uses the past tense verb “nurtured”: “What if she nurtured a futile hope for her dream of a better life? Based on this, Han argues that TT2 has not succeeded in engaging the readers.

What we gather from Han’s argument is that the success of a translation depends on the accurate representation of contextual effects – a sense of actuality, a temporal presence by which readers can participate in the story – as intended by the ST. There is also room for an argument about the temporal deixis that Han sees as having shifted because the translation uses the past tense. It is possible for us to read the tense as a hypothetical situation – as though the mother has not yet had the idea, but she could harbour it. In this sense, one could argue that TT2 has attempted to implicate the protagonist’s anticipation and anxiety.

The next example below is also relevant to implicature in that the expression manifested by way of inflecting verbs in direct speech implies the protagonist’s attitude. Before discussing that, we will look at how Han Miae has considered verb-endings as deictic devices.

Example 4-12 Contextual nuance by verbal endings

ST: “내일 아침 올라가야겠어요.” 점심상을 물러나 앉으면서 나는 마침내 입 속에서 별러오던 소리를 내뱉아 버렸다. 노인과 아내가 동시에 밥숟가락을 멈추며 나의 얼굴을 멀거니 건 너다본다.
“*Naeil ach'im ollagayagessöyo.*” *chömsimsangül mullöna anjümyönsö nanün mach'imnae ip sogesö pöllyöodön sori rül naebaet'a pöryötta. Noin'gwa anaega tongsie papsutkaragül mömch'umyö naüi ölgurül mölgöni kōn nödabonda.*

TT1: “I’ll have to go back tomorrow morning.” I leaned back from the lunch table and blurted out what had been on my mind all morning. The old woman and my wife stopped eating and looked across at me quizzically.

TT2: “We have to leave tomorrow morning” As I was leaving the breakfast, I finally managed to blurt out the sentence that I had been contemplating for some time. Both my mother and my wife stopped eating and gazed at me blankly.

ST: Yi Chông-jun (1977, 2012) *눈길 Nun Kil*, p. 135

TT1: Julie Pikerling (Trans.) *The Snowy Road* (1999, 2005), p. 252

TT2: Hyun-jae Yee Salee & Teresa M. Hyun (Trans.) (1994, 2004) *Footprints in the Snow*, p. 167

Han treats the underlined verbal expression (ST in example 4-12) as a relational deixis for the reason that the speaker’s intention is expressed in a manner of speech that determines the protagonist’s relationship with the mother. (We will look at the details in a moment.) In addition, according to Han, readers uncover the protagonist’s emotive state as they progress in their reading – which Han attributes to another kind of relational deixis involving the text and the reader’s response. Han explains both of these points, in comparing the two English versions (TT1 and TT2) in example 4-12: in particular, how differently the ST expression by with the verb-ending (underlined) 가야겠어요 *kayagessŏyo* [will need to go] has been translated. Han’s reading of this source phrase is that it initially appears to be a conjecture, but actually readers come to learn that it is an expression of his wilful intention about what he will do in the following day.

However, as Han Miae points out, TT1 in example 4-12 reflects this 가야겠어요 *kayagessŏyo* by using ‘will have to’ in the contractual form “we’ll have to go back”: by combining the modal verb ‘will’ with the other phrase of compelling force ‘have to’. As a result, the implication we find with this translation – “we’ll have to leave” – is a mixture of both, due to the circumstances and his intention. On the other hand, Han considers TT2 translation of the ST phrase as “have to go” as only presenting a situation that compels the protagonist to leave without implying his wilful intent to leave his mother’s place. The effect of TT2 therefore sounds, according to Han, considerate toward his mother relative to TT1. Han argues that this (TT2 in example 4-12) might lead readers to interpret the relationship between the protagonist and his mother as affable when in fact, according to the narrative, it is not. Furthermore, in the same example, the first-person narrator-protagonist addresses the old woman as “my mother” – which Han also finds a factor in making the relationship appear to be genial, whereas TT1 shows the relationship as uncertain.

Both of these aspects, implicating the speaker's attitude with verb inflections and guiding readers to interpret his relationship with his mother in the ways described in the ST, are the kind of implicatures that require readers' cognitive involvement in following the characters' state of mind, emotive attitude and in turn the readers' response. It is also crucial to consider the context shared among familial members: the son and mother seem to have some awkward barrier between them; the son's wife is playing a buffer or bridge role between the protagonist and his mother. If the reader sees beyond the surface where the son seems distant or irritable (though quietly), it is possible to come up with a translation such as TT2. We can consider another example to make a counter-argument that it is possible for readers to find the mother endearing toward the son and her daughter-in-law.

In addition to Han Miae's findings on the above example (4-12), we can apply relevance-theoretic understanding to some degree. For example, we can see that while it is clear from TT1 that the son is expressing his wish to leave his mother's home sooner than planned, TT2 lacks the kind of psychological tension the narrator exhibits in the ST; the description of his actions and observations about his mother's responses seem to have disregarded the restrained sense of intensity that has built up between him and the mother. The dialogue in the ST shows that the son hurts his mother's feelings by deciding to shorten his visit to her (seemingly) abruptly. Take the ST sentence 나는 마침내 입 속에서 별러오던 소리 를 내뱉어 버렸다 *nanŭn mach'imnae ip sogesŏ pŏllyŏodŏn sori rŭl naebaet'a pŏryŏtta*. In TT1's rendition, the first-person protagonist "had been contemplating for some time"; and in TT2's version, he "managed to blurt out" in reference to the ST (example 4-12). Successful delivery of the message remains at the factual-informative level, whose focus is on the sequence of events in the mind of the character before he finally makes the utterance. However, compound verbs such as 별러오다 *pyŏllŏoda* – lit. plan and watch [for the opportune moment] – and 내뱉어 버렸다 *naebaet'a pŏryŏtta* – lit. rid of by spitting out [something that has been bothersome] – implicate the narrator's emotional state when facing his mother, in that these compound verbs bundled in one sentence underscore the agitated state of his mind. To his remarks about his intention to leave her house the following morning, the mother's response is one that conveys a dejected emotion shown by her looking stunned, e.g., "quizzically"(TT1) and "blankly"(TT2). The modifier 멀거니 *mŏlgŏni* – lit. 'blankly' or 'vacantly' works similarly with 멍하니 *mŏng'hani*, 망연히 *mang'yŏnhi*, 물끄러미 *mulkkŭrŏmi*, as discussed in chapters

2. Although its lexical meaning might seem plain as an adverb, it is meant to evoke the deeply sorrowful mood of the character.

In the following section, we find another feature relevant to implicatures. It is Han Miae's discussion of narrative styles in relation to translation with a focus on speech and thought. The concept of speech presentation is compared to thought presentation by which 'free direct thought' is distinguished from 'free indirect thought' (Leech & Short, 1981, p. 344; in Han Miae, 2011a, p. 269).

Further from Leech & Short's categorisation of speech and thought, Simpson explains rhetorical features of fiction in relation to forms of speech and of thought. For example, Simpson likens 'free direct thought' to 'stream of consciousness' and 'interior monologue' (Simpson, 1993, p. 28; in Han Miae, 2011, p. 269). According to Han Miae's explanation, 'free direct thought' relates to 'free direct discourse', which does not require quotation marks, yet communication between characters appears to flow naturally; and because the tense used by the narrator is differentiated by that of the characters, readers can tell their voices apart (2011a, p. 270). While 'free direct discourse' is often assumed from the first person narrative, 'free indirect discourse' or 'indirect interior monologue' is used in the third person narrative – the chief characteristic of 'free indirect discourse' is that it gives the impression that the speech and thought of a character or narrator take place concurrently, hence the term 'dual voice' (Han Miae, 2011a, p. 270).⁶⁴ Instances of a dual voice can be found in a mixture of the narrator's voice and what the characters experience in a given story, as Han Miae explains.

Example 4-13 Implicature in relation to form of speech (segments excerpted from Han Miae, 2011, p. 277)

ST: 여태 방향이 모호했던 안태오에 대한 애매한 감정이 여기서 증오로 돌변했다.
더러운 자식, 그놈은 더러운 놈이다. 바로 그 때문에 자신은 처음부터 그놈이
꺼림칙했을 것이다. 그 원인이 이제야 밝혀진 것 같았다. 방을 그 꼴로 거쳐하는
놈이라면 구태여 그놈의 직업이나 출신 성분 따위를 알아볼 것도 없다. 그놈은 필경
더러운 일을 하고 있을 것이니까.
생각 같아선 당장 이층으로 뛰어 올라가서 녀석의 방문을 활짝 열어 젖혀 놓고
오물과 쓰레기와 악취를 한꺼번에 쓸어 내버리고 싶다. 방을 빌린 녀석이 청소를
거부한다면 자신은 집주인으로서 그것을 강제 집행할 수도 있을 것이다. 하지만 그것은
당장 불가능했다.

⁶⁴ Han Miae refers to Simpson (1993, pp. 28-29).

Yŏt'ae panghyangi mohohaettŏn ant'aeoe taehan aemaehan kamjŏngi yŏgisŏ chŭngoro tolbyŏnhaetta. Tŏrŏun chasik, kŭnomŭn tŏrŏun nomida. Paro kŭ ttaemune chasinŭn ch'ŏŭmbut'ŏ kŭnomi kkŏrimch'ikhaessŭl kŏsida. Kŭ wŏnini ijeya palk'yŏjin kŏt kat'atta. Pangŭl kŭ kkollo kŏch'ŏhanŭn nomiramyŏn kut'aeŏ kŭnomŭi chigŏbina ch'ulssin sŏngbun ttawirŭl arabol kŏtto ŏpta. Kŭnomŭn p'ilgyŏng tŏrŏun irŭl hago issŭl kŏsinikka.

Saenggak kat'asŏn tangjang ich'ŭngŭro ttwiŏ ollagasŏ nyŏsŏgŭi pangmunŭl hwaltchak yŏrŏ chŏch'yŏ nok'o omulgwa ssŭregiwa akch'wirŭl hankkŏbŏne ssŭrŏ naebŏrigo sip'ta. Pangŭl pillin nyŏsŏgi ch'ŏngsorŭl kŏbuhandamyŏn chasinŭn chipchuinŭrosŏ kŭgŏsŭl kangje chiphaenghal sudo issŭl kŏsida. Hajiman kŭgŏsŭn tangjang pulganŭnghaetta.

TT1: Kim's mixed feelings toward Tae-oh Ahn turned into hate. *Bastard! He is a dirty bastard. That's the reason I've felt uncomfortable with him from the beginning. Now I understand clearly. Considering the way he keeps his room, I don't have to try to find out what he does for a living, where he comes from and what he is made of. He must do something dirty. I want to go upstairs, throw the door open, and sweep up all the stinking garbage and trash. When a odger doesn't keep his room clean, as a landlord I have the right to clean it without the lodger's permission. But now it is impossible to open the door because Ahn has locked the door and gone out. Even when Tae-oh Ahn comes home, who's going to confront his disgusting, arrogant face and do what I want to do?* Kim sighed again and again.

ST: Song Yŏng (1977, 2008b) 계단에서 *Kyedaneseŏ*, p. 61

TT: Jason Park (Trans.) (2008a) *At the Stage*, p. 53

The ST in the above example (4-13) is narrated from a third person's perspective and in it, as Han Miae explains, there is a dual voice – of the character Kim and the narrator – involving 'free direct speech' and 'free indirect speech'.⁶⁵ As we can see, the underlined portions of the passage are the character's thoughts mixed in with the third person narrator's voice. Han notes that some sentences in the ST (underlined) are translated as the character Kim's thoughts when in fact they are the narrator's account (example 4-13). According to Han, while the ST expresses them as 'free indirect thoughts' (in the narrator), the TT renders them (underlined) as 'free direct thoughts' (italicized by Park, the translator) as if they were expressed by the character (Han Miae, 2011a, p. 278). It is often the case that the Korean ST mixes the tenses relatively freely – which makes it difficult to delineate the voices.

⁶⁵ Han Miae makes a reference to Leech and Short who categorised the presentation of speech in five ways: 1) direct speech; 2) indirect speech; 3) free direct speech; 4) free indirect speech; 5) narrative report of speech acts (Leech & Short, 1981, *Style in Fiction*, chapter 10, p. 319) (Han Miae, 2013, p. 265).

Similar to the issues surrounding deictic usage in the Korean ST, the problem of shifts in voices indicating the origin of thoughts cannot be addressed without taking into account the context and linguistic/pragmatic differences between the SL and TL; and it is important to consider relevance with regard to the TT audience's cognitive environment as well. We will discuss this point further in Chapters 5 and 6.

4.5 Gricean Taxonomy of Translational Maxims by Kim Do-Hun

Kim Do-Hun reiterates how Grice's conversational maxims work: the speaker and the hearer share the assumption that they make their utmost effort to mutually cooperate and aim towards successful communication. Yet, Kim Do-Hun says that even if the conversational maxims are not complied with, communication is not going to fail because, for example, the hearer is likely to recognise the implicature(s) and make necessary inferences to work out the speaker's intent. (This sounds as though Kim would have recognised a relevance-theoretic approach.) In his analysis, Kim treats the ST intention as that of the speakers in a conversation. In turn, he has devised a set of translational maxims based on Grice's conversational maxims – a subset of the cooperative principle. However, he also believes that it is relatively difficult to reach an inferential interpretation of ST elements through a translation between dissimilar cultures such as Korean and Anglo-American communities. Kim Do-Hun (2012, p. 9) has modified Grice's maxims as follows (translated by the author of this thesis):

- 1) Only add necessary information; do not omit information arbitrarily;
- 2) Be true to the ST; do not provide the readers with inaccurate information;
- 3) The TT should be able to form a relation with its readers;
- 4) Convey the TT message in a similar manner to that in which the ST message has been conveyed to its readers.

The categorisation of the translational maxims is close to that of Grice's: i.e. 1) quantity, 2) quality, 3) relation, and 4) manner. (1975, pp. 45-46) For a comparison of their maxims, see example 4-14:

Example 4-14 Grice's Conversational Maxims & Kim Do-Hun's proposed Translational Maxims⁶⁶

Conversational Maxims (Grice)	Details	Translational Maxims (Kim Do-Hun)	Details
Quantity	1. Make your contribution as informative as is required (for the current purposes of the exchange). 2. Do not make your contribution more informative than is required.	Quantity	1. Add information only to the extent that is required to establish a relationship between the TT and its readers. 2. Do not omit ST information arbitrarily [or: at the discretion of the translator].
Quality	Try to make your contribution one that is true: 1. Do not say what you believe to be false. 2. Do not say that for which you lack adequate evidence.	Quality	1. Be true to the contents uttered by the ST author. 2. Do not provide inaccurate information to the TT reader.
Relation	Be relevant	Relation	1. The TT should be able to establish a relationship with its reader.
Manner	Be perspicuous 1. Avoid obscurity of expression. 2. Avoid ambiguity. 3. Be brief (avoid unnecessary prolixity). 4. Be orderly.	Manner	1. Convey the message to the TT reader in a manner that is similar to the way in which the ST author has communicated the message to the ST reader(s).

⁶⁶ Translated from Korean by the author of this dissertation

Although devised after the Gricean model, Kim Do-Hun's translation maxims (example 4-14) appear to follow Gutt's application of relevance-theory. Kim's maxims regarding quality and relation reveal translational approaches explained by Gutt (2000) – both underscoring the importance of engaging the TT reader. Kim has tested his translational maxims on a group of segments in English, translated from Korean. His proposed maxims serve as evaluation criteria; and his analysis examines different excerpts of translations against the ST segment under one of the four maxims relevant to the translation issues indicated by the examples. His claim is that a translation that does not comply with any of the translational maxims would be in breach unless the non-compliance is justifiable. In addition, any translation that shows a breach of a translational maxim would result in a mistranslation. In other words, each maxim class serves as a tool to reveal the accuracy of the TT. The following excerpts from his monograph of a contrastive analysis indicate his approach to ST-oriented accuracy.

Kim Do-Hun's quantity maxim is applicable to both addition and omission of the ST information reconstructed in the TT. Addition includes explanation and explication attached to the syntactic and semantic content; and it is allowed only if it is deemed necessary for establishing a relation between the TT and its readers.

With the example (4-15) below Kim Do-Hun (2010, p. 10) illustrates the case in point that the underlined portion of the TT is an undue addition of information because that is not manifest in the ST (linguistic references). He sees this possibly as a breach of the translational maxim of quantity. At the same time, he acknowledges the cultural consideration that the translator has taken into account: because, without additional explication, readers of different cultures might not infer the significance of the ST references. This would be considered a 'justifiable' reason.

Example 4-15 Kim Do-Hun's illustration of quantity maxim breached (by addition)

ST: (a)부산으로 옮겼던 (b)서울이 다시 돌아왔던 무렵의 일이다.

(a)*Pusanŭro omgyŏttŏn* (b)*sŏuri tasi torawattŏn muryŏbŭi irida.*

TT: The war was over, the capital back in Seoul.

ST – Ch'oe In-hun (1960, 1989) *Usangŭi Chip*, p. 63

TT – Chun Kyung-ja (Trans.) (1989b) *House of Idols*, 2003, p. 7

The information implicit in the above ST sentence (example 4-15) is suggested by the phrases in the ST: *Pusanŭro omgyŏttŏn sŏuri tasi torawattŏn* (lit. the capitol that had moved to Pusan came back again).

The underlined portion in the TT (example 4-15) is problematic to Kim Do-Hun because he considers it not manifest in the ST and therefore ‘added’ information. His reasoning is that TT readers could follow the context and work out what is meant by the references. Although Kim considers the translator’s interpretation (“the war was over”) as excessive in terms of the amount of information given, the issue should in fact be about the maxim of quality, whether the translation conveys the information accurately.

In order to understand the implicature of this sentence, the historical context is necessary. Kim Do-Hun finds the above translation problematic because it explicates the implicature. In no part anywhere, in the modifiers or the predicate, is there a reference to the war being over, yet the combined ST phrases in example 4-14 are translated as “the war was over, the capital back in Seoul”. The underlined portion of the TT is at issue, as Kim points out it is not obvious in the ST.

References (a) and (b) in the ST in example 4-15 deal with historical events relating to the Korean War which are widely known to the SL community. However, their temporal significance is ambiguous to general readers of the English TT. From the semantic properties of these phrases, it seems impossible for non-Koreans to reach an interpretation that “the war was over”. The cultural, sociopolitical implication is that it was around the time that the war was nearing its end. Anyone aware of the historic events surrounding the Korean War may know that the capital moved from Seoul to Pusan on two occasions when the Korean army and its allies retreated south. Whether the ST phrases point to the first occasion where the capital was transferred or the second (last) time, before its final restoration, would determine an accurate interpretation as to the time frame. Even the inferences from the clues relating to historic events do not warrant the definitive interpretation; it is unclear if the ST phrases mean the end of the war, although that may very well be the case. If they did, it can be assumed that the readers could work that out – which is in line with Kim Do-Hun’s criticism over the explication.

We can apply Gutt’s relevance-theoretic approach to checking the implicature; whether the contextual clue can lead the reader toward the interpretation. Looking at the ST again, what is

suggested by the above phrases (1) and (2), in example 4-15, needs to be established – relating to the relocation and return of the capital – which are also modified by an adverb 다시 *tasi* ('again') in (2) – which is what led the translator to assume the ST was pointing to the end of the war. Even for the SL readers, the ST references are not clear as to their referent meaning(s). In other words, the translation did not need to make it so definite that the war was over. Perhaps the author wanted the reader to imagine the war was not over, but the capital was back in Seoul.

The ST (authorial) intention may not be definitively limited to a specific message as 'the end of the war'; instead, it can be construed as implication that the mood of the time was rather uncertain mixed with excitement with restoring the capital and anxiety about an unsettled future. The counterpart in the present TT, "the war was over", may or may not be the source intent.

It will be determined whether or not communicative clues reformulated in the TL could possibly guide readers to work out the implicature. In other words, the question is whether the same pieces of historic information have any relevance to TL readers. If it is not feasible, we might need to resort to either explicating or replacing the feature with another reference that retains a similar degree of ambiguity. One way to avoid giving inaccurate historic information is to translate the phrase as 'the war was nearly over' or 'the war seemed to be approaching its end'.

Another example (example 4-16) of the quantity maxim for translation poses a complex challenge:

Example 4-16 Kim Do-Hun's illustration of quantity maxim breached (by explication)

ST: 아직 물기가 가지지 않은 그릇이 그녀의 물음에 그만큼⁶⁷ 대꾸해 주었다.
Ajik mulgiga kasiji anhŭn kŭrŭsi kŭnyŏŭi murŭme kŭmank'ŭm taekkuhae chuŏtta.

TT: The wet bowl told her that the noodles had just been finished by somebody who should be around somewhere in the kitchen.

ST: Ch'oe In-hun (1966, 1989) 웃음소리 *Usŭmsori*, p. 101

⁶⁷ The original ST (Ch'oe In-hun, 1966, 1989, p. 100-101) shows the phrase to be 그만 큼은 *kŭmankŭmŭn*, with a topic particle – which enhances the implication that the character quite certain that the answer was positive just by the evidence of the wet noodle bowl.)

The phrase in question for this sentence is: 그만큼 *kŭmankŭm* (lit. as much/that much) underlined in the ST in example 4-16. As can be seen from the TT in example 4-16, the three-syllabic Korean ST phrase is translated as a long set of phrases, which explicate to what the ambiguous lexeme refers. Kim Do-hun criticises this because he believes adding excessive information such as this leaves no room for imagination and inference for the TT reader. He suggests an alternative translation: ‘*The wet bowl was enough to answer her questions.*’ However, it remains questionable whether his recommendation is able to reformulate the implicature (as present in the ST). It appears that the translator Yi’s decision to explicate the deictic phrase *kŭmanŭm*, as in the TT (example 4-16), stemmed from the inaccessibility of the ST implicature that was reconstructed semantically. Kim Do-hun’s view on keeping the implicature ambiguous is agreeable, and his suggestion of the phrase ‘the wet bowl answered as much (*kŭmankŭm*)’ seems sensible. Here, it would be helpful to see what precedes the above sentence in example 4-16: “누구, 있어요?” 진열대 아래 뚫린 부엌과 통하는 문 앞에는 먹고 난 가락국수 그릇이 놓여있었다.” “*Nugu, issŏyo?*” [...] *puŏk'kwa t'onghanŭn mun ap'enŭn mŏkko nan karakkuksu kŭrŭsi nohyŏissŏtta.*” (Ch’oe In-hun, 1966, 1989, p. 100). Its translation by Yi Sang-ok renders this as: “‘Anybody here? Under the cupboard there was a door that opened in to the kitchen, and near it stood a noodle bowl.’” (Ch’oe In-hun, 1995, p. 390) With this contextual information, we can see how the wet bowl was enough to lead the character’s deduction that somebody was indeed around.

On the other hand, this phrase alone, “the wet bowl”, without any contextual information, is too weak of a pragmatic feature to guide the TL reader to a particular implication inferable from the ST original. In the Korean language 아직 물기가 가시지 않은 그릇 *ajik mulkiga kasiji anhŭn kŭrŭt* (lit. the bowl that was still not dry) implicates ‘somebody has just been eating off this bowl and must be around’ – which is not manifested in the lexical translation, “the wet bowl”. The translation “wet bowl” also sounds as though there was more than one bowl: a dry bowl and a wet bowl, etc. It could imply ‘the wet bowl’ instead of the dry bowl ‘answered her question as much’. From the ST message, it is clear that in the story, the bowl had recently been used and was left wet and was spotted by the character and narrator. The phrase ‘the bowl which was still wet ~’ may be closer to achieving the intended implicature.

However, whether this version satisfies the translation maxim of quantity is debatable because of the TT's problematic coherence. The conclusive phrase “wet bowl” suggested by Kim Do-Hun contrasts with Korean ST compound phrases *ajik mulkiga kasijianŭn kŭrŭt* (the bowl that was still wet), which seem to imply the bowl has recently been holding some kind of fluid – food or water. This piece of evidence (the bowl being still wet) narrated in the ST beckons the readers' attention. Kim Do-Hun indicates that it is a contextual clue which should be interpreted by the reader – which is in line with the notion this thesis follows.

The issue with the difference between ‘the wet bowl’ and ‘the bowl which was wet’ seems to relate to the problem of back-translating: they translate the same way into Korean. In fact, verifying translated information by translating it back to the Korean SL is not a reliable way to verify the accuracy of a translation rendered into the English language. Suppose an English version of translation is composed of the same structure as the Korean sentence, and the English grammatical components are arranged in the same order as the Korean language would require. If this were to be translated back into Korean, this sentence would make perfect sense to a Korean reader because it had been arranged in the Korean sentence order. In addition to this problematic aspect, back-translating from English linguistically may result in implicit Korean phrases – which may seem acceptable in the Korean language. To reiterate, between two dissimilar languages back-translating is not a reliable method to justify a translation, particularly if different phrases can translate in the same way as in the above-mentioned example.

Example 4-17 Kim Do-Hun's illustration of quantity maxim breached (by omission)

ST: 내 방 미닫이 위 한 곁에 칼표 딱지를 넷에다 낸 것 만한 내—아니! 내 아내의 명함이 붙어 있는 것도 이 풍속을 좇은 것이 아닐 수 없다.
Nae pang midaji wi han kyŏt'e k'alp'yo ttakchirŭl neseda naen kŏt manhan nae—ani! nae anaeŭi myŏnghami put'ŏ innŭn kŏtto i p'ungsogŭl choch'ŭn kŏsi anil su ŏpta.

TT: We surely were fashionable enough to stick to the custom; at a corner above the door, we tacked my wife's name card as large as a train ticket.

ST: Yi Sang (1936, 1996) *Nalgae*, p. 216

TT: An Jung-hyo (Trans.) (1983) *The Wings*, p. 142

Kim Do-Hun's account of the maxim breach in this translation (example 4-17) pertains to the quality maxim (to be true to the ST), in reference to Grice's truth maxim. It relates to a mistranslation of the ST author's message. According to Kim Do-Hun's rules, those

translations that lead TT readers to misunderstand the ST intention are in breach of the [proposed] translational quality maxim; and a breach of it is deemed mistranslation.

In this translation, the implicature triggered by 내—아니! 내 아내의 *nae—ani! nae anaeŭi* ('my – no! my wife's...') is missing. The hesitation indicated in the ST suggests that his name card would have been posted if he was under ordinary circumstance. It also suggests that he did not feel that he owned or worked at this house. However, this implicature is omitted in translation. Since the phrases left out seem crucial to activating the implicature, it is in breach of Kim Do-Hun's quantity maxim although he has presented the above example in relation to his quality maxim. To reiterate Kim Do-hun's principle, the quantity maxim for translation is about omission, rather than reduction. It is about the translator's deliberate decision to leave out something of the ST. The quantity maxim rules unequivocally against removing any content of the ST. It reflects a concern about ST elements being unrepresented or removed in the TT. On occasion, omission happens when the ellipsis takes place accurately in the TL system. Omission in translation also occurs when a phrase is considered redundant in the TL whereas repetition in some cases is part of a rhetorical device in the Korean SL. At other times, omission occurs due to the translators' assessment of an element as untranslatable or unnecessary for the TT readers. Kim Do-Hun's example reminds readers of the tendency for grammatical formulation to take place under the influence of TL conventions. example 4-17 presented by Kim Do-Hun illustrates a case in which a ST literary device is overlooked.

Example 4-18 Kim Do-Hun's illustration of quality maxim breached (by inaccuracy)

ST: 그녀는⁶⁸ 손가락 같은 것을 쪽 찢어내어 그에게 내밀며 먹으라고 했다.
Kŭnyŏnŭn son'garak kat'ŭn kŏsŭl tchuk tchijŏnaeŏ kŭge naemilmyŏ mŏgŭrago haetta.

TT: She tore off a strip of the red stuff, about the size of a finger, and held it out to him.

ST: Hwang Sŏk-yeong (2001) 손님 *Sonnim* p. 36

TT: Chun Kyung-ja (Trans.) (2005) *The Guest*, p. 38

⁶⁸ ST original shows the phrase to be “그녀는” “*kŭnenŭn*” – which is understood as 그녀는 *kŭnyŏnŭn* (she) – in this context, but it is a gender-neutral noun and intensifies anonymity. This suggests the character's sense of alienation and attitude of keeping distance to the foreign person.

Kim Do-Hun evaluates this translation as non-compliant with the translational maxim of quality on the following grounds. The subject ST phrase is underlined in example 4-18, and it can be interpreted literally as, ‘what was [or looked] like a finger [or fingers]’. The ST phrase is about the shape of the thing (strip) which was held out to him that brought out an uncomfortable reaction in him, the character. This particularity would be apparent only from the context of the Korean ST. However, as Kim Do-Hun points out, the TT reads as though the allusion to the finger(s) is with regard to the size of it/them rather than the odd shape of it/them that evoked the eerie associations. This maxim seems to relate directly to the accuracy of the ST intent, and the ST implicature. In this regard, it is crucial to ST-oriented evaluation. In contrast, the following maxim of relevance in translation puts emphasis on the effect of the TT.

Unlike Grice, whose succinct description of the relevance maxim is to “be relevant”, Kim’s account of the relevance maxim is specifically about establishing a relationship between the TT and its reader. This makes the translator accountable for facilitating smooth communication in the TL. Looking at translation across differing cultures, the relevance maxim, Kim says, may clash with the quantity maxim. For a translation to be able to engage TT readers, there are occasions when the brevity rule of the quantity maxim would be flouted because explanation may be needed for foreign readers. However, Kim Do-Hun says that a breach of the relevance maxim can lead to a break in communication, so it therefore takes precedence over the quality maxim. In other words, explications and explanations can be allowed even if they make the translation read longer than the ST original.

The following example (example 4-19) can show the importance of relevance in that a piece of information that may be understood readily by ST readers is unfathomable without some additional inferential efforts or explication:

Example 4-19 Kim Do-Hun’s illustration of relevance maxim breached (by intervention)

ST: 나 백화는 이래봐두 인천 노랑집에다, 대구 자갈마당, 포항 중앙대학, 진해 칠구, 모두 겪은 년이라구.

Na paekhwannūn iraebwaedu Inch’ŏn Norangjibeda, Taegu Chagalmadang, P’ohang Chungangdaehak, Chinhae Ch’ilgu, modu kyōkkūn nyōniragu.

TT: I have been through the ‘Yellow House’ at Inchon, the ‘Gravel Yard’ at Taegu, the ‘College’ at Pohang, the ‘Seventh District’ at Inchon, and that is not for nothing.

ST - Hwang Sok-Yong (1973, 2012) 삼포 가는 길 *Samp’o Kanūn Kil*, p. 50

TT - Kim Uch’ang (Trans.) (2012) *The Road to Sampo*, p. 53-55

The above ST (in example 4-19) is an excerpt from a dialogue in which the character Paekwha lists names of places that she claims to have been through; and ST readers can infer from the way she tells them that she has been working as a prostitute. This is a means of suggesting not only the kind of life she has been leading but also how hardy and resilient she is and that the male characters who face her in the story had better not belittle or try to take advantage of her. The implicit nature of this utterance in the ST calls for the reader's attention; the list of places would have made no sense without the first place named with a color (lit.) 'Incheon Yellow House' – which implies it is not an ordinary place but one that offers women's body to serve men's need.

As Kim Do-Hun points out: for the ST readers to work out what she means, they would try to tap into their cognitive reserves to conjure up what these places might mean to them. With regard to working out this kind of culturally-coded implicature, he says, by making reference to Lederer (1994, pp. 37-38), it is easier for those readers who share similar cognitive knowledge within the same culture than those who are foreign to them. He considers the TT (example 4-19) as unlikely to engage its readers with its transliterated names of places which would not mean much to TT readers who do not possess a similar cognitive stockpile; and he says that even if a few of the ST references were shared knowledge with TT readers, their relation would have been possible. Although he does not indicate how to, he seems to suggest explication methods for some of the implicit references (i.e. names of brothel districts). Kim Do-Hun's point is made by explaining the relevance maxim in light of the link between individuals' cognitive knowledge and cultural differences between dissimilar communities. In other words, relevance is affected by the differences in their cognitive environment and lack of commonality in cognitive input accessible between the audiences of ST and TT; and weak relevance challenges translation.

Among Grice's conversational maxims, Kim Do-Hun identifies the manner maxim as restrictive for translators in how it conveys the message. In turn, his translation maxim recommends conveying the message to the TT reader in a similar manner to how the ST author has conveyed it to ST readers (Kim Do-Hun, 2012, p. 20). Kim follows Reiss's functional theory, which categorises the expressive type as focused on aesthetic effects, and the notion that the aesthetic effects and the function of the ST must be represented in the TT. Kim also assumes that there are exceptions to this because the ST author's manner of communication cannot be accepted by the TL system or by mainstream TL stylistics. As

such, Kim believes retaining the ST author's stylistics, such as sentence structure, is crucial because it embodies the form, techniques, expressive style and communicative manner of his/her writing. In one of the examples shown below (example 4-20) Kim Do-Hun presently deals with this issue, but also overlaps with concerns about other translation maxims (relevance and quantity):

Example 4-20 Kim Do-Hun's illustration of manner maxim breached (by interpolation)

ST: 나는 이 똑똑치 못한 옷차림의 꼬마들로부터 안쓰런 춘궁(春窮)의 느낌을 받았던 것으로 기억된다.

Nanŭn i ttokttokch'i mot'an otch'arimŭi kkomadŭllobut'ŏ anssŭrŏn ch'un'gung'ŭi nŭkkimŭl padattŏn kŏsŭro kiŏktoenda.

TT: I remember I felt sorry for these shabbily dressed kids, which reminded me of the desolation of the 'spring poverty', the hardest period for farmers in early spring after all the food from the previous year's harvest had dried up.

ST: Shin Yŏng-bok (2008a) 청구회 추억 *Ch'ŏngguhoe chuŏk*, p. 11

TT: Cho Pyŏng-ŭn (Trans.)(2008b) *Memories of Chung-Gu Hoe*, p. 10

The issue is regarding a Sino-Korean phrase (underlined) 춘궁(春窮) (lit. spring poverty) that connotes a traditional and historically-familiar meaning associated with the spring of poor farmers, during which there would be a shortage of food. Kim Do-Hun (2012, p. 21) criticises the TT (example 4-20) for the explication being excessive in form as he is of the belief that the implication from the succinct phrase “spring poverty” can reach TL readers. Alternatively, he suggests annotation/footnotes in place of lengthy explanations. However, his suggestion is not agreeable in that the phrase “spring poverty” is indeed problematic, as it does not guide readers who are unfamiliar with the economic hardships of farmers in Korea. This is not to say anthropological information is needed here; what is at stake is the reader's construction of the ST author/narrator's intention. Their expectations are likely to be a set of particular images conjured up by the dishevelled appearance of children and evoking a sense of empathy in the readers. The TT needs to give the same kind of clues to its readers regarding the description of the children and the narrator's own impression of them.

Kim Do-Hun applies his maxims to groups of translation segments identified as in breach of the maxims. Translations in breach of the maxim without justifiable reasons are mistranslations. This leads to an assumption that accurate translations are compliant with the translational maxims (with some exceptions as to justifiable deviation). Insofar as a given set of implicatures can be inferred and interpreted by the TT readers, it would seem superfluous to add more information and consequently lose stimuli and fail to engage readers. On the

other hand, if such implicatures were omitted, the TT readers would not be able to notice the ostensive clues intended by the ST.

Among the three scholars' work, Kim Do-hun's analysis shows the most methodical approach to verifying translation even though the Gricean model may be problematic. The fact that Kim focuses on the translator's accountability, as Grice does with the speaker's responsibility, is significant. While setting guiding rules for translators seems helpful, it also leads to contradictions.

Grice is referenced for his cooperative principle, the foundation of which is: make a contribution to the degree that is required according to the direction and purpose of the conversation in every stage of its course (Grice, 1975, pp. 45-46). Kim Do-Hun recognises the significance of this principle developed by Grice. Kim follows Grice's notion that in a conversation in which the speaker and the hearer participate, there is a tacit agreement between the two parties that they are going to cooperate so as to make their utterances relevant to the communicative situation. This notion can be applied to textual analysis and compositional writing, and it has been widely adopted by various branches of linguistics and communications.

Following what Kim Do-Hun has stated about the maxim of quantity, translators are to be advised against omission. This suggests that additions and omissions of ST information are known to be a problematic issue to translation. It also indicates that there are exceptions to permit explications insofar as they are necessary for the TT to engage its readers whereas omission of ST content is not considered helpful in fostering the text-to-reader relationship but only viewed as arbitrary on the translator's part. The question to ask of a translation is: can the implicature be explicated; or, can the implicit feature work in the TT without explication? Would it contribute to establishing a relationship between the TT and its reader?

We remember problems in translation, approaching the issues from a linguistic perspective. In this regard, contrastive analysis from an inferential perspective is useful for determining problems and remedies to address them. A particular narrative device intended by the ST can be overlooked and altered without due cause. With ambiguity interfering with translatability and readability at stake, oversights can occur. Without comparison to the ST, it would not be possible to notice this from a naturalised TT.

Not all the analyses and criticisms by the above Korean scholars show their theoretic basis on which they assess accuracy, apart from Kim Do-hun with Grice's cooperative principle, and Han Miae with regard to speech act, narratology and cognitive approaches. Recalling the questions raised by Kim Soonyoung and Park Ock-sue as to how literary features such as tropes are translated in English: Kim Soonyoung identified which of the three versions of translation focused on readability or alternatively on accuracy. Although the difficulty associated with translating Korean ST metaphor and figurative speech is complex because they are not translatable as exact equivalents or matching units, most of the phrases themselves are not as ambiguous as the reason for the character's use of such phrases. Does the use of metaphors affect the readers' understanding of the characters? In other words, do they significantly contribute to the elements of the short story? Kim Soonyoung's examples were all culturally and linguistically-bound to the SL region. Examined from the perspective of implicit communication, it could have been made clear how to go about working out their implications in the TL. For example, implicit elements within tropes, as presented by Kim Soonyoung which can relate to conventional implicatures are less problematic in terms of translation; yet some of the examples taken out of context posed problems of coherence. This issue is proof of how crucial it is for readers to understand context in order to make inferences from a given phrase or sentence.

Among other literary devices, the role of deictic or elliptic elements was discussed by Han Miae who linked them to often overlooked narrative devices and analysed them from a cognitive poetics perspective. Han Miae has also made observations on translations of stylistics and analysed how accurately speech (whether direct or indirect) forms in the English TTs represent the Korean ST. Han Miae's insights on these elements contribute to understanding complex issues surrounding translation tasks. Kim Do-hun has tested out a cooperative principle of communication, which relates to norms of the TL system, for identifying erroneous translations. Although it is not feasible to translate a literary text within the framework of translation maxims, due to differences between ST and TT users not only in terms of linguistic but also of cognitive environments, Kim Do-hun's application of them to identifying and articulating translation problems has revealed pragmatic differences between Korean and English.

The translations discussed by the above Korean scholars illustrate translational problems of pragmatic features that are particular to the ST linguistic culture. However, not all of their

analyses indicate the relevance between their analyses and pragmatic theoretic concerns. Some of them merely mention the theories or theorists as recommendations without indicating how the theory concerns their analyses. This is attributed partly to the tendency for their theoretic knowledge to be applied to evaluating whether Korean features have been translated accurately, and partly to their readerships being mostly Korean academics for whom no explanation might seem required as they are assumed to share understanding in the same context. Nevertheless, their examples expose translational problems which arise from implicatures; and they call for further scrutiny and descriptive accounts of their interpretation. Most of the examples their analyses use are indicative of pragmatic aspects of translation: they scrutinise the accuracy of TTs by looking at the effects of ambiguous features such as those communicated implicitly in the ST. Despite the different approaches, their analytic works have presented examples that are beneficial to the current enquiry about conveying implicature across a cultural border.

Chapter 5 Textual Analysis I: from a relevance-theoretic perspective

This chapter presents analyses using a relevance-theoretic approach. The selected segments of the STs are all from short stories of modern and contemporary Korea. The focus of the analysis will be on identifying the communicative and ostensive clues and determining whether the contextual assumptions can be expected of the TL culture; this may risk generalising English-speaking communities as a collective cognitive system. Also, there is another risk that the ST intentions are presumed to have been perceived. This is on the basis of an interpretation made by this researcher following the clues identified using relevance-theoretic procedures.

The objective of this additional analysis is to systematise ways to identify problems and ultimately establish ways to remedy such problems. It will focus on the problems arising from those features that are implicitly communicated (in the Korean ST). The following steps and check-points to be remembered (without necessarily recounting the procedural steps) and they are recapitulated as follows:

1. Type of stimuli: explicature or implicature; any interpretive use of language in explicit phrases.
2. Identify intent; perceived or hypothesised; attitude. Contextual assumptions and implications.
3. Accessibility of implicature in relation to the ostensive stimuli employed in the ST.
4. Formulate the ST based on prior steps (1-3).
5. Compare the (perceived) interpretation result with the ST.
6. Verify interpretive resemblance.

5.1 Culturally-bound Metonymy as Implicature

In the first example we will test the relevance-theoretic application.

Example 5-1 Unrecognisable clues: weak relevance for TT readers

ST: 그 동네 는 비록 모두가 만주국인의 소작인이라 하나, 사람들이 비교적 온량하고 정직 하여 , 장성한 이들은 그래도 모두 천자문 한권 째 은 읽은 사람들이었다 .

Kŭ tongne nŭn pirok modu ka manjugukinŭi sojaginira hana, saramdŭri pigyojŏk ollyanghago chŏngjik hayŏ, changsŏngha idŭrŭn kŭraedo modu ch'ŏnjamun han'gwŏn tchŭm ŭn ilgŭn saramdŭriŏtta.

TT: Furthermore, although they were all tenants of Manchurian landlords, the people were comparatively gentle and honest. And the grown-ups were all the sort of people who have been through the basic Thousand Characters.

ST: Kim Tong-In (1932, 2000) *붉은산 Pulgŭnsan – ŏttŏn ŭisaŭi sugi*, p. 304

TT: Hong Myoung-Hee⁶⁹ (Trans.) (1975a) *Bare Hills – a doctor's memoir*, p. 7-8

The Korean segment in example 5-1 is a passage from the short story *Bulgŭnsan – ŏttŏn ŭisaŭi sugi* by Kim Tong-In (1932) translated as *Bare Hills – a doctor's memoir* by Hong Myoung-Hee (also known as Agnita Myoung Tennant) (1975a). It describes a group of Korean villagers living in Manchuria as foreign tenant farmers, who appear to be good-natured and trustworthy. The underlined phrases in the ST refer to their level of education: having read the classic though basic level Sino-Korean text book, they are expected to be people with a decent moral foundation. The issue for translation here is relevance of the metonymy 천자문 *Ch'ŏnjamun*⁷⁰ translated as “the basic Thousand Characters” (example 5-1, TT) – a culturally-bound proper noun. Its reference in the ST characterizes the villagers' understanding of the nature of things and morality as the book contains those letters that teach the concepts of such matters.

⁶⁹ This translator Hong Myoung-Hee is also known as Agnita Myoung Tennant (Kim Tong-in, 1975a, p. 2)

⁷⁰ The e4u Korean-English Dictionary of YBM Si-sa translates 천자문 *Ch'ŏnjamun* as “the Thousand-Character Text.

However, the implicature involving the title of the book is not accessible to TT readers. First of all, apart from the propositional information that the book is called *The Thousand Characters* (literal translation of 천자문 *Ch'ŏnjamun*), the reference to the book has no cultural significance at all for English TT readers. It is not apparent to the TT audience whether it is a book that is of high learning or basic learning. They are not in a cognitive environment where what the book title is suggesting makes sense. The implicature intended does not work without readers' cultural and pragmatic familiarity with particular references such as this. In other words, the metonymy *Ch'ŏnjamun* (*The basic Thousand Characters*) does not trigger any cognitive assumptions for TT readers to allow them to reach cognitive implications. As such, there is a problem of relevance, without which implicit devices, such as metonymy, are problematic for English TT readers. Going back to the example, we can look at the inferential procedures constructed for the ST Korean contextual environment, and determine whether they show any possible clues or hints for English TL readers to arrive at contextual implications 1 and 2 in the following table.

Example 5-2 Inferential Procedures based on Sperber and Wilson (1986) and Gutt (2000)

<p>Cognitive environment: <i>Ch'ŏnjamun</i> (lit. '<i>The Thousand Characters</i>') is one of the first books of learning (in pre-modern Korea, in this case), which contains a thousand Chinese characters which are symbols of things and thoughts relating to the basic laws of nature and morality.</p> <p>Proposition: They have read the book called <i>Ch'ŏnjamun</i> (lit. '<i>The Thousand Characters</i>').</p> <p>Contextual Assumption 1: They have a decent level of literacy (befitting the pre-modern period in Korea).</p> <p>Contextual Assumption 2: They have exposure to basic literature relating to the laws of nature and moral teachings.</p> <p>Contextual Implication 1: If they were literate, they could not be ignorant; they must be sensible.</p> <p>Contextual Implication 2; Implicature: They are doing (or not doing) something against their sensibility, despite their moral standing.</p>

It is evident that the cognitive environment as set forth in the above stages is not shared with most English TT readers. However, the implicature is expected to work between ST readers because they presuppose that they share a cognitive environment. *Ch'ŏnjamun* – a book of a thousand Chinese characters – is one of the first books from which pre-modern Koreans learned to read Chinese script. While studying the characters they would be exposed to poetic accounts of laws of nature and moral teachings. Let us see how translators attempted to address the issue.

Example 5-3 Translations of Implicature

TT1: [...] the people who have been through <u>the basic Thousand Characters</u> . TT2: Yet, at the same time, all <u>at least partly educated</u> .

TT1: Hong Myoung-Hee (Trans.) *Bare Hills – a doctor's memoir*(1975) p. 8

TT2: W. E. Skillend (Trans.) (1980, 1995),

TT1 in the above example (5-3) shows that the Korean title of the book that lists thousand Chinese characters has been translated lexically and provided additional information: 'basic'. However, the title of the book, albeit translated verbatim into English, does not trigger any implicature for TT readers, because most of them do not hold the same kind of cognitive assumptions associated with the reference *Ch'ŏnjamun*. It does not guide the TT audience toward the same kind of thought, that 'people who have read it were thought to be capable of thinking sensibly (and of making moral judgments)'. TT readers are unable to associate this particular book with the idea of basic moral teachings (which was in fact the case in pre-modern to early-modern Korea).

The other side of this argument is that although this understanding is only available in the ST cognitive environment, it is so ostensive (about the book in question) that it is possible for TT readers to sense the relevance of it. The question is whether the TT reader can arrive at this contextual implication. We can approach an answer by asking further questions. What are the missing contextual assumptions for TT readers, and the intended range of contextual implication? Are there ways to present the implicature in the TL?

Explication is a remedy often recommended when there are no reasonable ways to imitate the implicatures, but to explicate here refers to providing an interpretation of the ST implicature. However, explaining the value of the book will involve taking it out of context. It is not effective to elaborate further on *Ch'ŏnjamun* here, as it would only make it more ostensive than necessary, and risk causing a shift of focus and putting unwarranted weight on the historical facts.

The foregoing analysis might explain why the translation by Skillend (TT2) shows the name of the book omitted entirely and has an interpretation that refers to the people being partly educated. The sentence is coherent in terms of its propositional meaning, but is this all that it should be? Is the implicature stronger or weaker than it could be without failing the test relevance? This rendition does not, however, provide TT readers with relevant contextual implications. On the other hand, if the translator aims to keep the ST reference intact, the problem of relevance will remain unsolved in this case.

Another similar set of challenges are found among references that are understood only between members of the ST culture.

Example 5-4 Problem of relevance due to unfamiliar contextual background

ST: 유행가, 목포의 눈물, 아리아 부르던 성대
yuhaengga, Mokp'oui Nunmul, aria purŏdŏn sŏngdae

Lit. [a/the] popular song, Tears of Mokpo, [the] vocal cord that is used to sing aria[s]

ST: excerpted from Kim Sŭng-ok (1964, 2007) 무진기행 *Mujin'gihaeng* p. 29 (A Journey to Mujin trans. Mun Hi-kyung, 1995)

The above ST is a construct based on an excerpt from a Korean short story, and it demonstrates problematic relevance. The subject ST here is a mere list of non-poetic noun phrases, which can trigger a response in Korean readers who have heard the song *Mokp'oui Nunmul* (1935). Readers from a culture outside Korea need to be familiar with the context, e.g. what historic backdrop, nostalgic mood, or emotions these words or objects evoke in the readers.

The ST list of references in translation do not offer informative clues relevant enough for TT readers to make cognitive assumptions and arrive at the same kind of implications that ST audience can make. For example, ST songs categorised as *yuhaeng-ga* can suggest something other than its English counter part ‘popular songs’. Unlike the translation, 유행가 *yuhaengga* – lit. ‘trendy’ – can carry various connotations depending on the context. The style of *yuhaeng-ga* certainly contrasts with European operatic arias, and it is distinctly different from that of modern Korean pop songs and Western pop songs as well. The Korean song *Tears of Mokpo* emerged in the 1930s during the colonisation period, and thus, there is a socio-political mood attached to the song. After decades of popularity, it still triggers various, complex sets of emotive responses among those who are familiar with it. Based on this background information, it may seem to refer to something along the lines of a ‘soppy’, ‘cheap’ or ‘cheesy’ song from yesteryear; however, it would be a hasty decision to translate it this way which would only reflect the translator’s opinion rather than that of the character or narrator. The following paragraphs will introduce a narrative involving *yuhaengga* as an example which illustrates challenges arising when ST and TT readers do not share the same cognitive environment.

A passage from *Mujin'gihaeng* (Kim Sŭng-ok, 1964) in the following example 5-5 shows the narrator's observations of a social setting where a female character is singing a song known as a kind of *yuhaengga*:

Example 5-5 References relevant to the narrator's attitude and mood⁷¹

ST: “[...] 그 지난번에 부르던 거 참 좋습니다.” 조는 재촉했다. “그럼 부릅니다.” 여선생은 거의 무표정한 얼굴로 입을 조금만 달싹거리며 노래를 부르기 시작했다. 세무서 직원들이 손가락으로 술상을 두드리기 시작했다. 여선생은 ‘목포의 눈물’을 부르고 있었다. ‘어떤 개인 날’과 ‘목포의 눈물’ 사이에는 얼마큼의 유사성이 있을까? 무엇이 저 아리아들로써 길들여진 성대에서 유행가를 나오게 하고 있을까? 그 여자가 부르는 ‘목포의 눈물’에는 작부들이 부르는 그것에서 들을 수 있는 것과 같은 껍임이 없었고, 대체로 유행가를 살려주는 목소리의 갈라짐이 없었고 흔히 유행가가 내용으로 하는 청승맞음이 없었다.

“[...] Kŭ chinanbŏne purŭdŏn kŏ ch'am chossŭmnida.” Chonŭn chaech'okhaetta. “Kŭrŏm purŭmnida.” Yŏsŏnsaengŭn kŏŭi mup'yojŏnghaen ŏlgullo ibŭl chogŭmnan talssakkŏrimyŏ noraerŭl purŭgi sijakhaetta. Semusŏ chigwŏndŭri son'garagŭro sulssangŭl tudŭrigi sijakhaetta. Yŏsŏnsaengŭn ‘Mokp'oui Nunmul’ul purŭgo issŏtta. ‘Ŏttŏn kaein nal'kwa ‘Mokp'oui Nunmul’ saienŭn ŏlmak'ŭmŭi yusasŏngi issŭlkka? muŏsi chŏ ariadŭllossŏ kildŭryŏjin sŏngdaesŏ yuhaenggarŭl naoge hago issŭlkka? Kŭ yŏjaga purŭnŭn ‘Mokp'youi Nunmul’enŭn chakpudŭri purŭnŭn kŭgŏsesŏ tŭrŭl su innŭn kŏtkwa kat'ŭn kkŏgimi ŏpsŏtko, taech'ero yuhaenggarŭl sallyŏjunŭn moksoriŭi kallajimi ŏpsŏtko hŭnhi yuhaenggaga naeyongŭro hanŭn ch'ŏngsŭngmajŭmi ŏpsŏtta.

TT1: “[...] What you sang the other night was lovely.’Cho urged her. ‘All right, then.’ She was singing; her face was almost expressionless and only her lips moved a little. The tax office people began to beat their fingers on the table in tune with her song. She was singing ‘The Tears of Mokpo’. I wondered to myself how much affinity there was between ‘On a Clear Day’ and ‘The Tears of Mokpo’. And what could cause a popular song to flow from a throat trained to sing arias. In the way she sang the song, there was none of the shrillness that the song had when it was sung by a prostitute. Nor did it have the hoarseness and mawkish sentimentality common in such songs.

ST: Kim Sŭng-ok (1964, 1995) 무진기행 *Mujin'gihaeng*, p. 173

TT: Mun Hi-kyung (Trans.) (1995) *A Journey to Mujin*, p. 358-359

The above example (5-5) conveys the narrator's opinion about *yuhaengga* as suggested by the following (underlined) phrases with which he describes the setting and mood associated with *yuhaengga*- tunes: “beat their fingers on the table in tune with [the song]”; “Tears of Mokpo”; “a popular song”; “the shrillness the song had when [...] sung by a prostitute; the hoarseness and mawkish sentimentality common in such songs”. These are the kinds of behaviour and

⁷¹ Romanization system is inconsistent between TT versions because their publications are from different times and regions.

style commonly attributed to the way trendy songs of yesteryear are appreciated. According to this description, the song sung by a female character in the story *Mujin'gihaeng* (Kim Sŭng-ok, 1964) is one of the *yuhaengga*-tunes, which are often heard on occasions where people indulge in drinking; and in such cases they are presented in a vulgar manner. These pieces of information constitute contextual clues, from which ST readers can recognise the protagonist/narrator's attitude from such characterisation as seen in the abovementioned phrases from TT1 (example 5-5). Furthermore, as shown in the same example, the men in the story "beat their fingers on the table in tune with her song". It is a familiar scene for most Koreans whether from daily life or from the media portraying a barmaid singing it in a crude or oversentimental manner; it is more common for people of the older generation, born before the 1970s, to sing *yuhaengga* after indulging in too much liquor. However, TT readers do not have the benefit of the stimulus (the *yuhaengga*) and contextual assumptions surrounding the music: *yuhaengga*-tunes make an unlikely repertoire for a voice trained to sing Western classical operas – according to the protagonist of the story. The ST implicates the protagonist's opinion of the way people amuse themselves with *yuhaengga* (rather than the music genre as such) as being crude. Furthermore, it is possible to infer from all this that the character is influenced by a Westernised intellectual culture and opposes the Japanese influence on *yhaengga*, a remnant from the colonisation era. The question is whether the foregoing possible implications are recognisable to TT readers, who have not been exposed to the contextual background surrounding the song and the protagonist's opinion of it.

Example 5-6 Non-relevant reference

TT2: [the] the song you sang the last time was really nice." Jo pressed her.
 "All right, I'll sing."
 The teacher began to sing, her face almost expressionless, just a slight movement in her lips. The staff of the Tax Office began to beat time on the liquor table. She was singling 'Tears of Mokpo.' I wonder how much similarity there is between 'One Fine Day' and 'Tears of Mokpo?' What could be producing a popular song from those vocal cords which were trained to sing arias? Her 'Tears of Mokpo' didn't have the little frills which wine house-girls put into such songs; it didn't have that huskiness which is in large part the saving grace of a popular song; nor did it have that wistful sadness which so often constitutes the content of a popular song.

TT: Kevin O'Rourke (Trans.) (1981) *Record of a Journey to Mujin*, p. 62

Let us look at another version (example 5-6) of ST example 5-5 and see how it addresses the issue of relevance involving the protagonist's mindset about *yuhaengga*. The passage is a description of the gathering from the protagonist's perspective. TT2 here introduces the person the same way as observed by the protagonist/narrator in ST: its translation "The teacher" for

여선생 *yŏsŏnsaeng*, instead of ‘she’ (as in TT1, 5-5), reveals that the woman who sings is a school teacher, not a co-worker of the people gathered around for drinks from the Tax Office. This piece of information is part of setting the tone of the observer with regard to this female character – surrounded by people who are not like her. While TT1 in the previous example 5-5, whose description puts more weight on ‘the song,’ the above TT2 in example 5-6 follows the contextual steps closely as laid out in the ST. The type of a song a female character (school teacher) is asked to sing reveals the particular connotation attached to the reference *yuhaenga* by typifying the style of singing and its characteristics including who sing them and what is generally predictable “content” of such songs. This is evident in the following phrases (underlined for emphasis) which elaborate the characteristics of a *yuhaenga*: “Tears of Mokpo”; “a popular song”; “the little frills which wine house-girls put into such songs”; “the wistful sadness which so often constitutes the content of a popular song”. It is also apparent that TT2 (example 5-6) aims to make the description of the scene more relevant for a TT audience. For instance, reverting to the drinking scene (TT1 in 5-5) – men gathered around the table drinking and drumming their fingers on the table to the beat of the song sung by a woman – such a manner of entertaining is foreign to most Western TT audiences. TT2 (5-6) attempts to increase clarity of the description 손가락으로 술상을 두드리기 시작했다 *son’garagŭro sulssangŭl tudŭrigi sijakhaetta* (began to beat their fingers on the table [to the rhythm of the song]) (ST1, 5-5) by substituting the ‘fingers’ with “time” as in “began to beat the time on the liquor table” (TT2, 5-6) – which compares to “began to beat their fingers on the table”(TT1). In this way TT2 intends to aid its readers to understand why the characters are beating the table. Additionally, it is noticeable here that TT1 does not include the word 술 *sul* ‘liquor’ while TT2 (5-6) does – as it adheres closely to ST elements. However, this is not to say TT2 (5-6) makes a literal translation. TT2’s strategy is one that conveys in the TL the cognitive clues inferable from the ST even if it meant accentuating and enhancing certain aspects of them as evident from the phrases “that huskiness which is in large part the saving grace of a popular song; nor did it have that wistful sadness which so often constitutes the content of a popular song” (TT2, 5-6) – which give more clues than “the hoarseness and mawkish sentimentality common in such songs” (TT1, 5-5).

In the following is an example of language which demonstrates a socially hierarchical relationship, which is also problematic for the TT in terms of relevance:

Example 5-7 Honorific/deferential speech style

- ST: (a) “이 높고 천한 목심 편허게 눈감을 수 있도록 선상님, 지발 굽어 살피주세요.
요러크름 빌팅께요.”
영감은 부처님 앞에 합장을 할 때보다 더 간절하고 애타는 심정으로 손을 모았고, 그것도 부족한 것 같아 그만 바닥에 무릎까지 꿇었다.
- (b) “영감님, 왜 이러십니까.⁷² 딱한 사정 충분히 알았으니 어서 의자로 올라앉으십시오.”
원장은 당황한 몸짓으로 영감을 일으켜 세우려 했다.
- (c) “선상님, 지발 딱 부러지게 말아 주시겠다고 말씀해 주시세요.”
영감은 몸을 더욱 오그리며 애원하고 있었다.
- (a) “*I nŭlkko ch'ŏnhan moksīm p'yŏnhŏge nun'gamŭl su ittorok sŏnsangnim, chibal kubŏ salp'yŏjussiyo. Yŏrŏk'ŭrŭm pilt'ingkkeyo.*”
Yŏnggamŭn puch'ŏnim ap'e hapchangŭl hal ttaeboda tŏ kanjŏrhago aet'anŭn simjŏngŭro sonŭl moatko, kŭgŏtto pujokhan kŏt kat'a kŭman padage murŭp'kkaji kkurhŏtta.
- (b) “*Yŏnggamnim, wae irŏsimnikka. ttakhan sajŏng ch'ungbunhi arassŭni ŏsŏ wijaro ollaanjŭsipsio.*”
Wŏnjangŭn tanghwanghan momjisŭro yŏnggamŭl irŭk'yŏ seuryŏ haetta.
- (c) “*Sŏnsangnim, chibal ttak purŏjige mat'a chusigŏttago malssimhae chusissiyo.*”
Yŏnggamŭn momŭl tŏuk ogŭrimyŏ aewŏnhago issŏtta.
- TT: (a) “Please, mister... I’m old and worthless, and my only wish is to close my eyes in peace. I beg you, have pity on me.”
The old man fervently rubbed his palms together. He could scarcely have been more ardent before the buddha himself. And, as if that were not enough, he knelt on the floor.
- (b) “This really isn’t necessary, sir,” said the director. “I fully understand your difficulty. Here, now, won’t you have a seat?” He mad an awkward attempt to help the old man up.
- (c) “Please, mister, promise you’ll take him,” the old mad pleaded, bending even lower.

ST: Jo Jung-rae (1981, 2012) 유형의 땅 *Yuhyŏngŭi Ttang*, p. 8

TT: Marshall Pihl (Trans.) (2007) , *Land of Exile*, p. 177

In the above opening scene of the story *Yuhyŏngŭi Ttang* translated as *Land of Exile* (example 5-7), an old man, who is frail from illness is making a request to the director (of an orphanage, as revealed later in the narrative). There are several communicative clues given about the attitude of the interlocutors, including the gap in their age and social status. Both the interlocutors are using the honorific speech style. However, their speech patterns display a power dynamic between them. Although ‘the old man’ is evidently senior in age, he is speaking in high esteem of the director. We see from the above passage that he is desperately pleading with this director (which readers learn later to be about leaving his young son at the

⁷² Semiotic: phrasal expression; not exactly meaning ‘why are you doing this?’ Euphemistic, indirect way of pleading with the communication partner to stop making the listener uncomfortable.

orphanage). The nature of the favour the old man is asking does not seem enough of a reason for him to speak so solicitiously.

To note contextual clues in the passage, first of all, the orthography of the old man's utterances in the ST are conspicuously altered; and the deviation from the standard orthographical rules of Korean language is an ostensive stimulus for ST readers. The following ST phrases flag the readers' attention, and they form the very first sentence in the opening paragraph: *목심 moksim* (for *목숨 moksum*, life) *편허게 p'yŏnhŏge* (for *편하게 p'yŏnhage*, in peace) *선상님 sŏnsangnim*, (for *선생님 sŏnsaengnim*, mister), *지발 chibal*, (for *chebal*, please), *살펴주씨요 salp'yŏjussiyo* (for *살펴주세요 salp'yŏjuseyo*), *요러크름 Yorŏk'ŭrŭm* (for *이렇게 irokke*, like this), *빌팅께요 pilt'ingkkeyo* (for *빌테니까요 pilt'enikkayo*, I beg you). This protagonist's use of regional dialect and humble speech continues until he parts with the director, from whom he is soliciting a favour. These idiosyncratic orthographic elements in ST lead readers toward particular contextual assumptions as does the redundant solicitious manner of speech assumed by the old man character. There are implications about his dialect linked to the region he must have originated from. Based on these in the setting of the story, ST readers can reach contextual implications relating to the education level, social rank and cultural background that form his demeanor, not to mention his (desperate) emotional state. The old man unambiguously refers to himself by using an excessively humble speech pattern, i.e., *이 늙고 천한 목심 i nŭlkkŏ ch'ŏnhan moksim* (indicating a regional dialect) – lit. *this old and lowly/ignoble* (translated as 'old and worthless' (ST (a) example 5-7). The modest tone and register of language are found in both the verb endings and their modifiers in the old man's utterances (ST (c) example 5-7): *지발 딱 부러지게 말아 주시겠다고 말씀해 주시씨요 chibal ttak purŏjige mat'a chusigŏttago malssimhae chusissiyo*. This sentence also indicates not only the character's dialect but also suggests his humble background. The term of address *선상님 sŏnsangnim* (non-standard way of saying *sŏnsaengnim* for teacher, also applicable to addressing 'sir/madam/ /doctor/director) is also an indication of his extremely humbling attitude. Such self-deprecating behaviour contributes to exhibiting the extent of his motivation that presses the director to concede. On the other hand, the fact that the director speaks in an honorific style does not necessarily give an impression that he is humbling himself like the old man. The director is using the customary honorific speech style and addressing the old man politely. And yet his utterance gives an effect of a rather firm tone as hinted by the combination of phrases in interrogative and imperative speech patterns (ST (b), example 5-7): “영감님, 왜

이러십니까. [...] 어서 올라앉으십시오” *Yōnggammnim, wae irōsimnikka. [...]* *ōsō ollaanjūsipsio*”, “this really isn’t necessary”, “here now” and “won’t you have a seat” (TT (b), example 5-7). The sentence style of the Korean phrase translated as “this really isn’t necessary” is grammatically interrogative (lit. ‘why are you doing this?’), and the final predicate functions (have a seat) as an imperative. This reveals an illocutionary use of language, and implicatures (of both conventional and conversational types); they are found in a mixture of a seemingly-polite speech-style with an authoritative attitude on the part of the speaker.

5.2 Unspoken Exchange

The following analysis is of an excerpt from Korean canonical writer Hwang Sunwŏn’s short story *소나기 Sonagi* (lit. the shower) narrated in the third-person. The use of simple language in succinct form, as though the story was written for children, is a point of ambiguity. The passage below introduces two characters: a boy and a girl; and it sets the scene from the boy’s perspective. The translations address the implicatures by making some adjustments to form.

Example 5-8 Ambiguity and ostensive stimuli: clues for implicature

ST: (a) 벌써 며칠째 소녀는 학교서 돌아오는 길에 물장난이었다. 그런데 어제까지는 개울
기슭에서 하더니 오늘은 징검다리 한가운데 앉아서 하고 있다.

(b) 소년은 개울둑에 앉아버렸다. (c) 소녀가 비키기를 기다리자는 것이다.

(d) 요행 지나가는 사람이 있어 소녀가 길을 비켜주었다.

(a) *Pōlssō myōch'iltchae sonyōnūn hakkyosō toraonūn kire muljangnaniōtta. Kūrōnde ōjekkajinūn kaeul kisūlgesō hadōni onūrūn chinggōmdari han'gaunde anjasō hago itta.*

(b) *Sonyōnūn kaeulduge anjabōryōtta. (c) Sonyōga pik'igirūl kidarijanūn kōsida.*

(d) *Yohaeng chinaganūn sarami issō sonyōga kirūl pik'yōjuōtta.*

TT: (a) The girl had been stopping by the stream like this for several days on her way home from school. Yesterday she had stayed at the edge of the stream, but today she was sitting right in the middle of the stepping-stones.)

(b) The boy sat down on the dike beside the stream. (c) He thought he would watch until the girl had to move aside to let someone pass.

(d) It happened that someone did come along, and the girl moved away to let the person cross.

ST: Hwang Sunwŏn (1952, 2009) *소나기 Sonagi*, p. 5

TT1: Edward W. Poitras (Trans.) (1980) *The Cloudburst*, p. 133

The backdrop of the above ST segment is that the ‘boy’ character has seen this ‘girl’, and knew which family she belonged to. But the boy and girl do not seem to have met yet. Then, he notices her playing by the water on the way from school, several times. On this day, she is in

the middle of the stepping-stones – which he needs to go through. He remains at the edge of the stream. There are several clues to the implicitly-conveyed feelings of the boy.

To begin with, the boy has noticed her several times as indicated by the phrase 벌써 며칠째 *myöch'iltchae*, (lit. ‘already for several days now’) heading the sentence (a), underlined in the ST (example 5-8). Watching her playing with the water from some distance, he decides to wait until he finds an opportune moment to cross the stepping-stone bridge. The ST verb-compound (underlined) (b) 앉아버렸다 *anjaböryötta*, translated as “sat down” (TT (b) example 5-8) (lit. ‘resorted to sitting down’), with its pre-final portion 버려 *böryö* implies a sense of resignation. It suggests the boy’s hesitance to meet the girl face-to-face (after having paid keen attention to her for days, without her knowing). This inference is reinforced by the ST sentence (c) that explains why he “sat down”: 소녀가 비키기를 기다리자는 것이다 *Sonyöga pik'igirül kidarijanün kösida*, (lit. [He] is going to wait until she makes way). He seems determined not to confront her; hence the decision to wait. The implication in the ST sentence regarding the boy’s stance is shown in TT1 as well (c): “He thought he would watch until the girl had to move away to let someone pass”. In this way, the translation works around the problem of non-equivalence with the ST phrases 는 것이다 *nün kösida*, which has no semantic substance (hence no linguistic counterpart in the TL) but emphasises the boy’s wilful intent on waiting.

The TT conveys the boy’s intention to wait, which implies his uncertainty as to the girl’s response if he encountered her on one of the stepping-stones she occupies. In particular, the TT phrases such as “he would” (suggesting his wilful intent), “watch until” (willing to wait) and “the girl *had to* move away” (italicized here for emphasis) implicate a possibility that the boy felt hindered by her. The modal verb-phrase “had to” implies the girl’s unwillingness to make way until someone other than the boy compels her to move “to let someone pass” as in TT (c).

The interpretive resemblance is achieved here (TT) not by a direct transfer of Korean linguistic units – which would have made the TT incoherent – but by providing clues for TT readers to imagine what they might imply. While it is possible to argue that the translator could have kept it as simple and succinct as the original, the syntactic arrangements have done justice to the implicatures as clues. For example, the TT has enhanced coherence as can be seen from the following explicit phrases such as: “watch”, “had to (move)...to let someone pass”, as

underlined in the latter part of the sentence. These phrases were not explicitly indicated in the ST because the ST audience can work out the understanding from the context. On account of the tendency of high context-reliance in Korean SL usage, as evinced by the elliptic sentences in ST example (5-8), the addition of the above-mentioned phrases seems to be intended to guide the TT audience, lest they not see the ST implicature. The TL-phrase “to let someone pass” in TT (5-8) suggest the boy’s anticipation that it was not going to be him who tested the girl, as hinted by the ST. This implication is reinforced by the suggestion of the boy’s relief as flagged by the ST phrase in (d) 요행 *yohaeng* (‘by chance’, ‘luckily’, ‘fortuitously’ as an adverb in this context). This particular phrase is not included in the TT; instead of a lexical transfer, the expression 요행 *yohaeng* has been transposed to a cluster of phrases in the first clause of (d) (“It happened that someone did come along,”). Following this TT sentence is the remaining clause of (d); “and the girl moved away to let the person cross”. The use of the modal verb ‘did’ and the conjunction ‘and’ imply the emphatic response of the boy. The ostensibility in this TT sentence (d) (5-8) has been achieved by tautology, as can be seen from its components (italicised and underlined for emphasis): “It happened that someone did come along, and she moved away to let the person cross. This shows that the syntactic units, or even the semantic units, of the ST and TT forms do not necessarily need to match to achieve an interpretive resemblance.

Based on the clues readers can find, whether intuitively or analytically, the interpretations can vary, but within a range. Some interpretations might go as far as to say that the boy avoids her entirely, while others might consider the boy’s avoidance of her as his bashful reaction to, or suppression of, his interest in her. There will be stereotypical readings as well as imaginative ones about this subtle encounter between the boy and the girl. Without further reading it is unclear why he decides to wait, and there are multiple ways to read into the boy’s decision. It could be inferred in more than one way, including the following: 1) he is aware of her, but she might not see him; he is afraid she might be able to tell that he is curious about her; 2) because he cares for her, he does not want to interrupt what she is doing; 3) he wants to continue watching her longer without her knowing; 4) he does not feel confident that the girl will make way for his sake if he went to the stone she is occupying /the boy does not know if the girl is going to make way for him if he went to the particular stone she is sitting on; 5) the boy is bashful; he does not want to meet her face-to-face.

Here, suppose these two sentences were translated as: ‘The boy sat down on the river bank. He decided to wait until she made way.’ Perhaps this version might send a wrong implicature, making it seem as though the boy and the girl are presently in confrontation. However, the context of the story supports what we have noted above, the boy and girl are not in confrontation. The sentence with regard to the boy waiting “until she got out of the way” could not be referring to a direct confrontation between them. (They have yet to meet face to face.) Shifting our focus on the ‘girl’ character, her behaviour (seemingly blocking his passage as she is playing in the middle of the stepping-stones) can be interpreted as an invitation to him: to join her in playing with the water. This interpretation is confirmed to be valid by the following passage, which sheds light on the girl’s behaviour:

Example 5-9 Implicature by use of ellipsis requiring contextual knowledge

ST: 다음날은 좀 늦게 개울가로 나왔다. [...]

소녀는 소년이 개울독에 앉아 있는 걸 아는지 모르는지 그냥 날쌔게 물만 움켜낸다. [...]

(a) 어제처럼 개울을 건너는 사람이 있어야 길을 비킬 모양이다. [...]

그리고는 훌 일어나 팔짝팔짝 징검다리를 뛰어 건나간다. 다 건너가더니 핵 이리로 돌아서며, (b-1) “이 바보.”

(b-2) 조약돌이 날아왔다. [...]

Taūmnarūn chom nūtke kaeulgaro nawatta. [...]

Sonyōnūn sonyōni kaeulduge anja innūn kōl anūnji morūnūnji kūnyang nalssaege mulman umk'yōnaenda. [...] (a) Ōjech'ōrōm kaeurūl kōnnōnūn sarami issōya kirūl pik'il moyangida. [...]

Kūrigonūn hol irōna p'altchakp'altchak chinggōmdarirūl ttwiō kōnnaganda. Ta kōnnōgadōni hwaek iriro torasōmyō, (b-1) I pabo.”(b-2) Choyaktori narawatta. [...]

TT: The next day, he arrived at the stream a little later. [...]

There is no knowing if the girl is aware or not of the boy sitting on the bank as she goes on making nimble grabs at the water. [...] (a) It looks as though she will only get out of the way if there's someone crossing the stream, as on the previous day. [...]

After that, she stands up and goes skipping lightly across the stepping-stones.

Once across, she turns round: (b-1) “Hey, you.”

(b-2) The white pebble came flying over. [...]

ST: Hwang Sunwōn (1952, 2009) *소나기* Sonagi, p. 5-6

TT2: Brother Anthony of Taizé (Trans.) (2011) *A Shower*, on website (anthony.sogang.ac.kr/)

The above passage immediately follows the previous example 5-8. The first sentence indicates that the boy arrives at the stream a little later than the previous day (when the boy has seen the

girl at the stepping-stones). Although the first sentence in ST here does not show the subject – who ‘arrived at the stream a little later’ – it is inferred to be the boy based on the next sentence that focuses on the girl (who is absorbed in playing with the water). The manner in which the girl is playing with the water is described in closer detail from the boy’s point of view. As indicated by the sentence (a) 어제처럼 개울을 건너는 사람이 있어야 길을 비킬 모양이다. (“It looks as though she will only get out of the way if there’s someone crossing the stream, as on the previous day.”), the boy anticipates a similar situation as the day before. He would need another person to cause her make way to let others cross the water. However, contrary to his expectation, she voluntarily moved away, to the other side of the stream (“stands up and goes skipping lightly across the stepping-stones”). Then to his surprise, she confronts him: by calling him 이 바보 (lit. ‘dummy’), translated as “Hey, you” since she means to draw his attention rather than criticising him. Furthermore, “The white pebble came flying over” to him; we can assume by the context that it was thrown by the girl. (Later in the passage, the boy notices and picks up the white pebble she threw at him, which he keeps in his pocket.) (Hwang Sunwŏn, 2009, p. 6). In this way, according to the reading of the above example 5-9, even with redacted portions, it is inferrable that the girl has initiated their direct encounter, or showed interest in the boy’s friendship. The following ST sentence helps us to look into the girl’s motives: 소녀는 소년이 개울둑에 앉아 있는 걸 아는지 모르는지 그날 날쌔게 물만 움켜낸다 *Sonyŏnŭn sonyŏni kaeulduge anja innŭn kŏl anŭnji morŭnŭnji kŭnyang nalssaenge mulman umk’yŏnaenda*, translated as: “There is no knowing if the girl is aware or not of the boy sitting on the bank as she goes on making nimble grabs at the water” (TT, 5-9). We can visualize that she is playing with water, in curious ways to him, and possibly to show him what she is doing. Yet, the boy still waits by the edge of the stream. Since he does not seem to approach her, same as the day before, she challenges him by calling him 바보 *pabo* ‘dummy’ and throwing a pebble at him. Such behaviours, particularly of a person who is interested in becoming friends with the other person, might seem aggressive to Western readers. However, the girl’s words and action as described above is understood to be a kind of irony for Korean ST audience; these are conventional behaviours to ST context. However, they are culturally foreign to TT community. This is the reason why the 바보 *pabo* ‘dummy’ is translated as “Hey, you” (TT, 5-9) rather than ‘You, dummy’.

Differing contextual backgrounds, and how they relate to the contextual cognitive environments of readers, affect translation outcomes. For example, the references used in the

Korean ST below are assumed to evoke a certain (predictable) set of emotive responses in general Korean readers. However, they have little relevance to readers of the English translation.

5.3 Conventional Hyperbole as Implicature

Example 5-10 ST's conventional hyperbole: weak relevance to TT audience

ST: 정 작가! 원, 알 만한 사람이 이렇게 무식해? 아무리 작은 화상도 제때 치료 안 하면
무섭다는 거 몰라요? 손 자르고 발 자르는 게 남의 일 같아요?

*Chŏng chakka! wŏn, al manhan sarami irŏk'e musikhae? Amuri chagŭn hwasangdo
chettŏe ch'iryo an hamyŏn musŏptanŭn kŏ mollayo? Son charŭgo pal charŭnŭn ke
namŭi il kat'ayo?*

TT: "Miss Jeong! My goodness, how could you be so ignorant? You should have known
better! Don't you know a burn should be taken care of right away no matter how small
it is? Do you think you couldn't lose a hand or a foot?"

ST: Han Kang (2011, 2012) 회복하는 인간 *Hoebokhanŭn In'gan*, p. 15

TT: Jeon Seung-hee (Trans.) (2013) *Convalescence*, p. 23-24

It is a conventional expression that we see in the above Korean ST segment, 손 자르고 발 자르는 게 남의 일 같아요? *sonjarŭgo bal jarŭnŭn'ge namui il gattayo?* ('Do you think it is someone else's problem to get a hand or foot amputated?') The context is that the speaker is a doctor, and he chides the hearer (the protagonist) for not looking after herself having recently been injured by a severe burn on her foot. The idiomatic expression refers to the possibility of losing one's limbs if untreated: translated literally as underlined in example 5-10: "Do you think you couldn't lose a hand or a foot?" This translation seems to aim at the closest possible replica of the original form. However, maintaining ST form seems to interfere with re-creating the aimed effect in the TT. One aspect is that it does not have the immediate impact that the ST shows. This result is partly due to the unusual negative form used in the TT. The important context to consider is that the doctor-character is alerting the patient-character of the eventual, horrific possibility of losing her foot. Furthermore, while the sentence form is interrogative, its actual illocutionary force is imperative, i.e. the patient should have sought treatment sooner and must not be negligent in looking after her own body. The speaker reproaches the hearer for her inattention to herself after incurring a serious burn injury. This does not mean that the grammatical form of the sentence should be imperative, but the pragmatic effect should reflect

the same kind of communicative intent as the ST while considering the relevance to the TL environment.

‘Don’t you know you could get your arm or a leg amputated.’ If the rhetorical effect is understood in terms of pragmatics and how and when people use this expression, we can consider this to suggest: you could lose your arm or leg; it could happen to you, too. If we were to imitate the ST form, it would possibly be like the following compound sentence:

You could lose your arm or your leg, have you thought about that?

The intensity of the imperative effect is important because it shows the doctor’s concern for his patient, the protagonist, who seems to have abandoned herself – to the extent that she could have lost her foot/leg. The illocutionary force, the irony and implicature, all this is part of the character-building of the protagonist. There are further challenges in terms of the relevance of the underlined idiomatic expressions of the ST (example 5-10). The Korean source expression includes both references to the ‘hand’ and ‘foot’, when the area of burn injury is located in the protagonist’s foot. It is confusing to keep both anatomical references in the English TT: because the topic in focus is her foot, why mention a hand when the foot has been injured? It is problematic to replicate lexical relevance in the TL context because the frame of reference is wider, departing from the object of concern in the original ST context. The doctor, in this story, is admonishing the patient for neglecting the burn by mentioning a possible, severe consequence of neglect. He does this using a rhetorical device. While the doctor’s emphasis is on the risk of severe consequences from neglecting a burn in general, the lexical references in his reproach might seem to indicate specifically both the hand and foot. However, this conventional expression in Korean is coherent to most Korean speakers as making a more general reference: ‘whether it is a hand, a foot, or the outer extremities, you cannot take a burn lightly’. The implication is the eventual possibility that if a burn wound is not attended immediately, it could result in amputating one’s limbs.

However, for readers of the English language, this inclusion of “a hand” in the reference seems confusing. As we discussed in an earlier chapter, the cultural back-interpretation of a given reference such as this example 5-10 in the Korean ST depends much on the hearer/reader’s filtering of the context rather than on the verbal reference itself. Taking into account possible confusion in the TT due to the phrase including both “a hand” and “a foot”, we could consider

restricting the possible range of interpretation of the references and translate it as: ‘You could lose your foot or your leg, have you thought about that?’

Example 5-11 Exploiting ambiguity: multiple ways of reading the reference 당신 *tangsin*

ST: 당신은 직경 일 센티미터 남짓한 구멍들을 보고 있다. 당신의 부어오른 양쪽 복숭아뼈 아래, 정강이에서부터 내려온 인대가 발등으로 막 꺾어지는 자리에 그 구멍들은 뚫려있다.

[...] 의사가 말한다.

왜 화상을 입자마자 바로 처치를 안 한 거죠? 오른쪽은 괜찮은데, 여기 왼쪽 피부 조직은 좀 심각합니다.

Tangsinŭn chikkyŏng il sent'imit'ŏ namjit'an kumŏngdŭrŭl pogo itta. Tangsinŭi puŏorŭn yangtchok poksungappyŏ arae, chŏnggangiesŏbut'ŏ naeryŏon indaega paldŭngŭro mak kkŏgŏjinŭn charie kŭ kumŏngdŭrŭn ttullyŏtta.

[...] ūisaga marhanda.

Wae hwasangŭl ipchamaja paro ch'ŏch'irŭl an han kŏjyo? Orŭntchogŭn kwaench'anhŭnde, yŏgi oentchok p'ibu chojigŭn chom simgakhamnida.

TT: You are looking at holes one centimetre in diameter. These holes are just below your swollen ankles, where ligaments coming down from your shins make a sharp turn toward the top of your feet.

[...] the doctor asks, “why didn’t you treat this immediately after you were burned? The right one is okay, but this tissue on the left is in a pretty serious condition.

ST: Han Kang (2011, 2012) 회복하는 인간 *Hoebokhanŭn In'gan*, p. 9

TT: Jeon Seung-hee (Trans.) (2013) *Convalescence*, p. 9

The following discussion is intended to probe the reasoning behind the ST’s deliberate use of ambiguity involving the term 당신 *tangsin*, (you) as in the above two sentences (example 5-11). The grammatical class of the pronoun *tangsin* has been discussed briefly in chapter 2, and it has been established that the subject could be either an honorific pronoun *tangsin* (“you” in the second person) or a proper noun (the personal name of a character, *Tangsin*).

According to Korean speech rules, the register level of the verb must agree with the register level of the topic and subject of a sentence. The verbs relating to the above topic *tangsin* (example 5-11) in both the first and second sentences are in the plain register. It is against Korean speech rules to address an honorific second person in the plain register – as it would be considered grammatically incorrect and a breach of a social code. It is possible that this is meant to exploit ambiguity arising from several different meanings attached to this term

tangsin. As with the contextual background, the plot and narrative perspective can guide readers to work out the implications.

The assumptions are: Korean verbs and verb-endings are normally required to match the honorific level of the topic such as *tangsin*; this can be done by inflecting the verb-ending (or substituting it with another honorific verb-lexicon) to elevate the topic. Accordingly, it would be incorrect to consider the term *tangsin* as the honorific second person because its stative predicate-verb 보고 있다 *pogo itta* ('is looking at') is in the plain register (example 5-11). To explain this further: if the speaker were to directly address the second person addressed as *tangsin* (an honorific pronoun indicating the addressee's rank to be higher than the speaker), the correct form would have been: 보고 계십니다⁷³ *pogo gyesimnida* – which would satisfy the requirement of subject-verb agreement in the polite form. Alternatively, if the speaker were referring to an esteemed third person who was not present, the correct form would be either 보고 계십니다 *pogo gyesimnida*, or 보고 계신다⁷⁴ *pogo gyesinda*. (The speaker does not need to use the honorific verb-ending as the preceding case referred to. The phrase sufficiently expresses respect for the topic/subject *tangsin* but not to the hearer/reader, judging by the plain, neutral, verb ending – *itta* of this phrase. However, this does not seem to apply to the example as there is no reasonable indication that *tangsin* here is the third-person honorific.)

The other usage, whereby the second person of higher rank is addressed directly but in the plain register, would indicate the addressee is being debased; in such cases the pronoun *tangsin*

⁷³ The subject/topic honorific level is marked by the verb's pre-final suffix (계시 *kyesi*); and if the hearer is to be elevated as well, the honorific marker will be the final -ㅁ니다 *-mnida*. If the addressee is the second person, this person is both the subject and hearer: 당신은 – 계십니다 *tangsinūn - kyesimnida*.

⁷⁴ As for referring to the third person respectfully in the absence of the person, the honorific level of the subject-pronoun would be indicated by the verb-ending 보고 계신다 *pogogyesinda*; however, it is not necessary to collocate the honorific forms of the topic and verb if it is part of a plain narrative. The same applies to a case where the third person referred to is named *Tangsin*: in the first- or the third-person narrative, the verb-ending does not need to be honorific. The plain register of the verb as the sentence-final predicate is typical of Korean narrative (which restricts direct addressing of a second person of higher social rank). Plain speech is widely used as a neutral register (and used in academic writing and journalistic reports as well) without connoting disrespect. On the other hand, if the verb is in honorific form even when it is not required, as with these examples here, the narrator is implicating his or her own attitude toward the characters portrayed.

collocates with the verb whose level is informal. This usage is often seen in mockery as it expresses the speaker's negative/unpleasant attitude towards the second person. Although rare in actual life, this usage could also result in effects including sarcasm, irony, mockery and humour – as exploited by comical dramas.

If the grammatical usage were corrected by changing the verb-ending to honorific form for subject-verb agreement, the effect would be to create further distance between the narrator and the second person.

Judging by the verb ending of the sentence which is not in honorific form, it can safely be assumed that the subject can be *Tangsin* – the name of the protagonist or character. And yet, it is not definite that the author intended to name the character the same word as 'you'. However, if the story is in the second-person narrative – even if grammatically wrong, there is an illusory implication that the narrator and the protagonist share the perspective – they seem to be the same person. This conclusion, against the linguistic, grammatical rule, thwarts the analytical inferential process. It is the context-based inferences that have led to this determination that the narrative is in the second person even though a third-person narrative would be perfectly logical if the analysis were solely based on grammatical aspects.

Considering the context, the focus is on the interior observations of the protagonist. The story is about a protagonist who has recently lost her estranged older sister to death. As gathered from the other examples (examples 2-9; 2-11; 2-12; 5-11) taken from the same story, the protagonist is in mourning for her late sister.⁷⁵ Although in breach of conventional rules, the story is most likely to be in the second-person narrative form. A further peculiar interpretation can be added here: the intimacy between the narrator and protagonist, as seen from example 2-11 (where the protagonist's internal monologue appeared to be the narrator's), creates an illusion that the second-person narrative were as if in the first-person narrative (due to the verb-suffix '∼ 더라 ~ *dōra* (a non-semantic phrase used in a first-person utterance when

⁷⁵ A mixing of register can also be achieved by using the verb form in honorific form and demeaning terms for the subject; in such cases, the effects are often antagonistic or ironical, intended to deride the subject.)

recalling something). This is a device employed to implicate the emotional state of the ‘you’, who is not interested in caring about herself.

In this chapter, discussions have focused on cultural aspects linked with linguistic characteristics of Korean language shown in fiction. As illustrated by the ST and TT segments discussed, it is important to read the ST closely, particularly focusing on elements that seem foreign to a TT audience rather than glossing them over. The next chapter will deal with further translation problems arising from ambiguous features of the ST found in short stories and novellas.

Chapter 6 Textual Analysis II: relevance-theoretic approach to ST ambiguation

In dealing with implicatures, a translation relies on the translator's interpretation and on its manifestation in linguistic terms. The translator makes the necessary inferences as the interpreter of the ST and creates implicatures as the writer of the TT. However, the translator's task is cognitively more complex than dealing with propositional information, as literature is considered 'weak implicature',⁷⁶ allowing multiple possible interpretations by readers, whose authorial intent is not stable. Literary texts involve non-propositional substance, such as nuance and aesthetic value, as well as propositional information, and that makes it problematic to prove the truth of the ST intent. Naturally, the main basis for translation is what is interpreted (referent), based on which the TT can be formulated. It is also possible that translators base linguistic formulations on what they identify as the clues (signifier/signified) to their interpretation.⁷⁷ Either way, the question arises of how to assign references (signifier/signified) and referents. Whether it is the deeper meaning or the surface structure that prompts the interpretation in a text, the formal choices the translator makes should be accountable; the translator's decision reflects the strength or weakness of a given implicature indicated in the ST and TT. With the foregoing under consideration, the following sections will further examine how ST implicatures are translated.

⁷⁶ See Pilkington (2000, pp. 75-83); Boase-Beier (2011, p. 9).

⁷⁷ We can relate this to Saussure's characterisation of language use: signifier, signified and referent. The distinction of literariness is made by Charles Forceville (2001), which is between a text-based approach and the semiotic, structuralist approach.

6.1 Scene-Setting as Ostensive in SL, Ambiguous in TL

When the text-reader relationship is transfigured to one that forms between the translation and the reader of the translating language, their communicability is not necessarily the same level as the one between the ST and its readers. In this regard, we look at the excerpts of Korean ST below which demonstrate exploitation of ambiguity. There are four versions of translations whose differences in literal or naturalised effects are starkly contrasted. By comparing them, we can see how some of the ST implicit features are explicated – evidence of enhancement in terms of coherence and readability which are tied to the naturalisation strategy. It will be further determined from a relevance-theoretic point of view what kind of adjustments are needed for TT readers to reconstruct the ST intent; in other words, how to modify ostensive stimuli that are accessible to TT readers so that they can make inferences on their own. The following passage is an excerpt from the short story 메밀꽃 필 무렵 *Memilkkot Pilmuryöp* by Yi Hyo-sök (1936, 2006) translated as *When the Buckwheat Blooms* (Fulton & Kim Chong-un):

Example 6-1 Ostensive or obscure: explication strategy

ST: (a)여름 장이란 (b)애시당초에 글러서, 해는 아직 중천에 있건만 장판은 벌써 쓸쓸하고 더운 햇살이 벌여놓은 전 휘장 밑으로 (c)등줄기를 훑훑 뚫는다. 마을 사람들은 거지반 돌아간 뒤요, 팔리지 못한 나뭇군패가 길거리에 궁싯거리고들 있으나 석유통이나 받고 고깃마리나 사면 죽할 이 축들을 바라고 언제까지든지 버티고 있을 법은 없다. (d)쭈뼌스럽게 날아드는 파리떼도 (e)장난군 각다귀들도 귀찮다. (f)얼룩배기요 원손잡이인 드팀전의 허생원은 (g)기어코 동업의 조선달에게 낚아보았다.

(a) *Yörüm changiran* (b) *aesidangch'oe küllösö, haenün ajik chungch'öne itkönman changp'anün pölssö ssülssürhago töun haetpari pöryönöhün chön hwijang mit'üro* (c) *üüngjulgirül hukhuk pongnūnda. Maül saramdürün köjiban toragan twiyo, p'alliji mot'an namutkūp'aega kilgörie kungsitkōrigodül issūna sögyutpyōngina patko koginmarina samyōn chokhal i ch'uktürül parago önjekkajidūnji pöt'igo issül pōbün öpta. (d) Ch'upch'upsüröpke naradūnün p'arittedo (e) changnan'gun kaktagwidūldo kwich'iant'a. (f) Öktukpaegiyo oensonjabiin tūt'imjōnūi hōsaengwōnūn (g) kiōk'o tong'ōbüi chosōndarege nakkaboatta.*

TT: Every peddler who made the rounds of the countryside markets knew that (a) business was (b) never any good in the summer. [And on this particular day,] the marketplace in Pongp'yong was already deserted, though the sun was still high in the sky; its heat, seeping under the awnings of the peddlers' stalls, (c) was enough to sear your spine. Most of the villagers had gone home, and you couldn't stay open forever just to do business with the farmhands who would have been happy to swap a bundle of firewood for a bottle of kerosene or some fish. (d) The swarms of flies had become a nuisance, and (e) the local boys were as pesky as gnats.

ST: (h) "그만 거들까?"
(h) "*Kūman ködulka?*"

TT: (h) "Shall we call it a day?" (g²) ventured (f) Ho Saengwon, a left-handed man with a

pockmarked face, (g.¹) to his fellow dry-goods peddler Cho Sondal.

ST: Yi Hyo-sök (1936,) 메밀꽃 필 무렵 *Memilkkot pilmuryöp*, pp. 105-106

TT: Kim Chong-un and Bruce Fulton (Trans.) (2005) *When the buckwheat blooms*, p. 86

ST exposition (example 6-1) sets the scene from which readers can see the wearisome life of itinerant peddlers/merchants in the rural areas of Korea sometime before modernisation took place. The descriptive language in this opening scene⁷⁸ evokes earthy images of a bucolic place for farmers and merchants, local or itinerant, which is deserted too soon – as is typical of summertime marketplaces. The first sentence in the ST shows the use of conventional phrasal structure as indicated by the grammatical forms in the Korean ST phrases (a) 여름장이란 *yŏrŭm changiran* (lit. summer market is) and (b) 애시당초에 글러서 *aesidangch'oe kŭllŏsŏ* (lit. bound to fail from the start). Its TT counterpart illustrates an explication tactic used to give contextual information to TT readers. For example, the mood of this marketplace (unpopulated and business being slow due to excessive heat from the sun) is characterised as typical of a market business in summer as understood by the ST audience; on the other hand, the TT augments ST elements by adding information such as “Every peddler who made the rounds of the countryside markets knew” and “And on this particular day”. These phrases are not part of the ST, but they are added in order to increase TT readability. Such elaborate explanation in verbal terms makes explicit what is implicitly understood by the ST audience. For the sake of argument, we can consider the possibility that particular references in the ST hold little relevance for TT readers (i.e., the rural markets being in summer and the implication that the season affecting their business badly); and therefore, it requires explication because without which TT readers cannot follow the ST context (where farmers and peddlers sell their produce at a rural outdoor market on a debilitatingly hot summer day in the countryside). However, it is debatable whether explication to such degree as the TT (6-1) is indeed for the sake of

⁷⁸ The topic-noun-phrase (NP) as underlined in (1a), like this underlined suffix/topic marker, is a conventional implicature which is often found in usage relating to defining or characterizing an object (animate or inanimate) or an idea. Common examples of usage involving the suffix ~ (이)란 (*i)ran*) can be found on the *Sejong Malmungch'i* website: e.g., 소설이란 무엇인가 *Sosŏriran muŏsin'ga* (What is fiction?) 사랑이란 무엇일까 *Sarangiran muŏsilkkka* (What is love?) We can understand the particle – untranslatable as an independent lexeme – to imply something along the lines of ‘by definition’ or ‘defined as’, ‘meant to ~’, ‘characterised as’, or ‘typical of ~’. For more examples, see: <http://kkma.snu.ac.kr/search>: accessed 2014

coherence as it appears to alter the rhetoric style of ST by interpolating interpretations rather than allowing TT audience work out the ST implicature based on the given stimuli. Considering the extent of explication shown in TT exposition (6-1), the TT seems to have been founded on the assumption that the relevance of the ST references in the first sentence in exposition is weak for the TT audience.

Another use of implicature is shown in the following exchange (6-2) between two characters – Chosǒndal (hereafter referred to as Cho) and the protagonist Hǒ-saengwǒn (hereafter referred to as Hǒ) – regarding their imminent departure for their journey toward the next nearest town in the above excerpt.

Example 6-2 Ellipsis reflected in ST orthographic convention

- ST: (a) "그만 거둘까?"
"Kŭman Kǒdulkka?"
- TT: (a) "Shall we call it a day?" ventured Ho Saengwon, a left-handed man with a pockmarked face, to his fellow dry-goods peddler Cho Sondal.
- ST: (b) "잘 생각했네.봉평장에서 한번이나 흐뭇하게 사본 일 있을까.내일 대화장에서나 한몫 벌어야겠네. "
"chal saenggakhaenne.pongp'yǒngjangesǒ hanbǒnina hŭmut'age sabon il issŭlkka.naeil taehwajangesǒna hanmok pǒrǒyagenne."
- TT: (b) "Sounds good to me. We've never done well here in Pongp'yong. We'll have to make a bundle tomorrow in Taehwa."
- ST: (c) "오늘밤은 밤을 패서 걸어야 될걸?"
"Onŭlbamŭn pamŭl p'aesǒ kǒrǒya toelgǒl?"
- TT: (c) "And we'll have to walk all night to get there," said Ho.
- ST: (d) "달이 뜨렀다?"
"Tari ttŭryǒtta?"
- TT: (d) "I don't mind-we'll have the moon to light the way."

ST: Yi Hyo-sŏk (1936, 2006) 메밀꽃 필 무렵 Memilkkot pilmuryŏp, pp. 105-106

TT: Kim Chong-un and Bruce Fulton (Trans.) (2005) When the buckwheat blooms, p. 86

The above exchange (example 6-2) does not clearly mark which of the two characters is uttering which line. The ST does not indicate who utters the suggestion to ‘call it a day’ but this is explicated in the TT. Readers of the ST are expected to visualise the scene and imagine hearing the characters; and therefore, it is not necessary for the ST text to indicate which

utterances are made by which characters. In the English version, however, it is clearly shown – “ventured Hǒ” (c) in example 6-2 (followed by the description of his appearance taken from the narration preceding this exchange (example. 6-1) and “said Hǒ” – so that readers have a clear idea about the source of the utterances. In this way, the implicit information has become explicit.

While it is clear that Hǒ is the one who casts the feeler to Cho about leaving the market, there are no linguistic markings as to which of the two lets out the particular utterance

The last sentence of the narration in the previous example 6-1 preceding the present example indicates that Hǒ has tried to feel out Cho’s intention about leaving the market early. The above TT (a) version (example 6-2) combines this sentence with the first line of the dialogue between Cho and Hǒ as follows: “ventured Hǒ Saengwon, a left-handed man with a pockmarked face, to his fellow dry-goods peddler Cho Sondal”. Then they think of going to another town near them.

In their exchange about the plan (example 6-2), one character says what it would mean to be travelling to their next destination (c) 오늘밤은 밤을 새서 걸어야 될걸? *Onǔlbamǔn pamǔl saesǒ kǒrǒya toelgǒl?* (lit. We’ll likely have to walk all night?). As a reply to this, the other character says: (d) 달이 뜨렀다? *Tari ttǔryǒtta?* (lit. the moon will be out?).

The speaker’s comment (c) is a conjecture, with the verb-ending ~될걸 *toelgǒl* (lit. will likely have to ~) posed as a question, designed to confirm the hearer’s response. In this case, the speaker is expecting a reply from the hearer that shows his willingness to go on the imminent, wearisome journey. It has been indicated in the preceding exchange that they are not surprised by the poor business in the town they are leaving (Pongpyǒng) and that they are hopeful to do better in the next marketplace.

The ST utterance (d): 달이 뜨렀다? *Tari ttǔryǒtta?* (lit. The moon will be out) is relevant to the protagonist’s particular memories associated with the moon, as revealed later in the story. The ST’s ostensive stimuli can be found in the latter part of the passage; they all relate to references to the moon.

Returning to the ST, the speakers in ST (c) and (d) presuppose that they both know they are going far away; and that they might not be able to get any rest that night (even if they embarked on their journey at that hour). This is suggested by the phrase ‘will have to walk all night’. The hearer’s reply relates only to his expectation of the moon’s presence. In other words, the hearer’s reply is almost irresponsive and unrelated to the speaker’s rhetorical question about the distance and time to get to their next destination. His mind is shifting to the thought associated with the moon.

There is no hint, by the context thus far, as to why the hearer’s reply is so vague that it seems incoherent, as though the hearer had not been listening to the speaker (c). At the same time, rereading the whole story reveals that this device is meant to be intriguing. What happens to the translation if the translator considers reply (d) to be incoherent because it is seemingly non-responsive to the speaker (c)? As can be seen in example 6-2, the TT enhances coherence by making it sound as though the hearer is more responsive and articulate with added phrases such as “I don’t mind” and augmenting the phrase ‘the moon will be out’ to “the moon to light the way” explaining why as “I don’t mind-we’ll have the moon to light the way”. While it is necessary to add certain grammatical elements, like the subject (‘I’, ‘we’) and complement (‘to get there’) to make the utterance complete in form as in the ST, it is questionable to enhance further. In fact, in this case where the reply is enhanced, it actually cancels out the intriguing effect and makes it sound simply polite, as if he were saying it no more than in passing. On the other hand, if we take a relevance-theoretic perspective, we can consider this seemingly non-responsive or irrelevant utterance, (c) (lit.) ‘the moon will be out’, as an ostensive stimulus. So, the speaker’s comments of ‘walking all night’ implies it is very far; it will take that length of time; and suggests that they will have no rest. It calls for our closer attention and makes us curious; we read on to find out more about it, and we do.

This is the foreshadowing of the plot: the protagonist will recount his memories relating to the moon and ultimately meet his son – all of which is to be worked out by way of implicature rather than explication.

Example 6-3 Explication, coherence and cohesion in TT

ST: “오늘밤은 밤을 패서 걸어야 될 걸?”
 “달이 뜨렸다?”

“Onŭlbamŭn pamŭl p'aesŏ kŏrŏya toel kŏl?”
 “Tari ttŭryŏtta.”

TT1: "And we'll have to walk all night to get there," said Ho.
"I don't mind – we'll have the moon to light the way."

TT2: "We may have to walk all night, my friend," retorted Heo Saengwon.
"But there is going to be a moon, isn't there?" Jo Seondal quipped stoically

TT3: "That means walking all night."
"Well, there's going to be a moon, isn't there?"

TT4: "We might have to walk all night."
"The moon may come up though."

ST: Yi Hyo-sök (1936, 2006) 메밀꽃 필 무렵 *Memilkkot pilmuryöp*, pp. 105-106

TT1: Kim Chong-un and Bruce Fulton (Trans.) (2005) *When the buckwheat blooms*, p. 86

TT2: Lee Sangok (Trans.) (2004) *When Buckwheat Flowers Bloom*, p. 3

TT3: Shin Hyun-song (Trans.) (1995) (1995) *The Buckwheat Season*, p. 186

TT4: Peter H. Lee (Trans.) (1990) *The Buckwheat Season*, p. 40

As shown in the above example (6-3), this ST exchange has resulted in four versions of TT. The phrase that is at issue here is 달이 뜨렸다 *Tari ttüryötta* (its corresponding TT portions are underlined): TT4 is close to the literal reading: 'The moon may come up though'; however, it has added the adverb 'though' and that implicates some effect that could cancel the shared preconception about having to walk all night. TT3 is also an almost literal translation with the sentence "there is going to be a moon", except that it adds more expressions such as the filler word "well" and "isn't there" to make the reply seem more responsive, and the exchange between Cho and Hö is more talkative than seen in the ST. The main portion of TT2 relating to the moon is also quite close to a literal rendition and yet it adds the leading phrase: "isn't there?" as follows:

"But there is going to be a moon, isn't there?" Jo Seondal quipped stoically".

Furthermore, the last portion 'Jo Seondal quipped stoically' is additional information that is in fact an interpretation of the character Cho from the translator's perspective. Similarly, TT1 is another version of extrapolation, with added phrases such as "I don't mind" and "we'll have the moon to light the way". In this way, TT1 offers an interpretation centred on the character's attitude rather than leaving it up to TT readers to sense the ST mood (which is not so explicative)

The role of the moon in ST is not limited to a visual effect. If the utterance 'the moon will be out' is read as an implicature, by reading the whole text, we can infer that the moon is of particular significance to the protagonist (Hö). One reason (as we can gather from the rest of

the story) is that it evokes Hō's long-cherished memories and longing. Considering the transient nature of his life as an itinerant peddler, a wide range of events might be remembered by him, but in the context of this narrative, the focus of his remembrance is a particular moonlit night relevant to his longing for someone specific. Accordingly, when he mentions 'the moon will be up' (TT4), Hō is suggesting that it is going to be all right as long as he relishes those memories of his beloved. Reading the passage below, which follows the above exchange, can intensify the significance:

Example 6-4 Ostensive element in the protagonist's speech

ST: "(a)달밤에는 그런 이야기가 격에 맞거든," 조선달 편을 바라는 보았으나 물론 미안해서가 아니라 (b)달빛에 감동하여서였다. 이지러는 젖으나 보름을 갓 지난 (c)달은 부드러운 빛을 흐뭇이 흘리고 있다. [...] 죽은 듯이 고요한 속에서 짐승같은 (d)달의 숨소리가 손에 잡힐 듯이 들리며 콩포기와 옥수수 잎새가 한층 (e)달에 푸르게 젖었다. 산허리는 온통 메밀밭이어서 피기 시작한 꽃이 소금을 뿌린 듯이 흐뭇한 (f)달빛에 숨이 막힐 지경이다. [...]

"(g)장 선 꼭이런 날 밤이었네. [...] (h)달이 너무나 밝은 까닭에 옷을 벗으려 물방앗간으로 들어가지 않았나." 이상한 일도 많지. (i) 거기서 난데없는 성서방네 처녀와 마조쳤단 말이네. [...] (j) 옛 처녀나 만나면 같이나 살까.....난 거꾸러질 때까지 (k)이 길 걷고 저 달 볼 테야."

"(a)Talbamenūn kūrōn iyagiga kyōge matkōdūn," Chosōndal p'yōnūl paranūn poassūna mullon mianhaesōga anira (b) talbich'e kamdonghayōsōyōtta. Ijirōnūn chyōssūna porūmūl kat chinan (c) tarūn pudūrōun pich'ūl hūmusi hūlligo itta. [...] Chugūn tūsi koyohan sogesō chimsūnggat'ūn (d) tarūi sūmsoriga sone chaphil tūsi tūllimyo k'ongp'ogiwa oksusu ip'saega hanch'ūng (e) tare p'urūge chōjōtta. (f) Sanhōrinūn ont'ong memilbach'iōsō p'igi sijakhan kkoch'i sogūmūl ppurin tūsi hūmut'an talbich'e sumi makhil chigyōng 'ida. [...]

"(g) Chang sōn kkok irōn nal pamiōnne. [...] (h) Tari nōmuna palgūn kkadalge osūl pōsūrō mulbangatkanūro tūrōgaji anhanha. Isanghan ildo manch'i. (i) Kōgisō nandeōmnūn sōngsōbangne ch'ōnyōwa majoch'yōttan marine. [...] (j) Yet ch'ōnyōna mannamyōn kach'ina salkka.....Nan kōkkurōjil ttaekkaji (k)i kil kōtko chō tal pol t'eya."

TT: (a) "This kind of story goes well with the moon." Hō glances at Cho, not because he felt sorry for his friend, but rather (b) because he was moved by the moonlight. It was just after the fifteenth of the month; and the moon was no longer quite full, but it still (c) shed a faint light that caught Hō's fancy. [...] Hō caught (d) the sound of the moon breathing like a beast within arm's reach, and bean stalks and ears of corn, (e) drenched in moonlight, appeared bluer than usual. (f) The waist of the hill was all planted in buckwheat, and the fresh flowers, as serene as salt sprinkled under the soft moonlight, were breathtaking. [...]

"(g) It was the night a market day, just like tonight. [...] (h) [...] but the moon was so bright I went into a nearby water mill. Funny things do happen. (i) There I stood face to face with Sōng's daughter [...]. [...] (j) I may settle down when I find my girl again. (k) I'll be plodding along this road and viewing the moon till the end of my life."

The protagonist Hō mentions the moon (달) *tal* in various ways as can be seen in the above passage (6-4). Focusing on the underlined portions, we see an implicature in (a) and (b) that Hō has told the same story to Cho before (and Hō is not sorry Cho has to hear it again); Hō is compelled by the moonlight. As we gather from (c) “shed a faint light that caught Hō’s fancy”, the subtle light flowing faintly from the moon which has just passed the full phase intimates the gentle mood surrounding the characters. Subsequently, further implicatures arise from sensory stimuli (d) “the sound of the moon breathing like a beast within arm’s reach [...]” and from (e) “drenched in moonlight, appeared bluer than usual”. The animate effects such as ‘the sound of the moon breathing’ implies an intensifying emotive mood in him; and the visual stimulus of the moonlight appearing blue suggests increasing poignancy of Hō’s longing. Hō’s emotive state is heightened by the moonlight, as implied by (f) “[...] the hill was all planted in buckwheat [...] under the soft moonlight, were breathtaking”; and this foreshadows a new development in the protagonist’s life. His nostalgia associated with the moon is reinforced by the remainder of the above passage (i) where he mentions one particular moonlit night during which he has met a woman; and he expresses his wish (j) to settle down with her if he ever found her. He then suggests that he’ll endure his life on the road and continue to look at the moon until he is finally off his feet, as seen in (k) “I’ll be plodding along this road and viewing the moon till the end of my life”.

All these references to the moon make the ostensive stimuli, by which the readers are guided to infer that they are significant to the protagonist, and how and why they are so. They relate to his memories of one particular moonlit night when he had encountered a woman. Their encounter was only once but significant enough for him to carry the feelings of love. The conclusive remark is sentence (i) where he expresses his willingness to continue his journey and to look at the moon. Such an emphatic degree of determination is an ostensive stimulus to pull the reader’s attention toward the interpretation that is revealed later in the passage: 1) he is speaking metaphorically; 2) he cherishes his memories of one particular moonlit evening; 3) something important must have happened that evening. For the TT to represent the ST’s implicatures, the protagonist’s particular connection to the moon should be understood; only then, can it convey the significance of the emotionally charged allusion to the moon. For example, the implicature in (k) the last part of example 6-4 sets the scene toward the next

phase where he learns the possible blood-connection with a young man, with whom the protagonist can find the woman and reunite as a family.

6.2 Implicature as Narrative Devices

The next two examples relate to the issue of context and implicitly-communicated allusions excerpted from Pak Won-sŏ's short story 그 가을의 사흘동안 *Kŭ Kahŭrŭi Sahŭldong'an* (1980, 1993), translated as “During Three Days of Autumn” (TT1) and “Three Days in That Autumn” (TT2) in example 6-5.

Example 6-5 Deixis as an implicature

ST: 1. a) 사흘 전
 b) 사흘밖에 남지 않았다.

 1. a) *Sahŭl chŏn*
 b) *Sahŭlbakke namji anhatta.*

 TT1: 1. Three Days Before
 Only three days left.

 TT2: 1. Three Days Left
 Only three days remain.

ST: Pak Wan-sŏ (1980, 1993) 그 가을의 사흘동안 *Kŭ Kahŭrŭi Sahŭldong'an*, p. 11

TT1: Hyun-jae Y. Sallee (1999a) *During Three Days of Autumn*, p. 15

TT2: Ryu Suk-hee, (2004) *Three Days in That Autumn*, p. 7

The above ST (example 6-5) is the opening paragraph of the story, with the subtitle (ST-a) “사흘 전 *Sahŭl chŏn*” (lit. three days ago). As the remainder of the story (the text of which is not reproduced here) later reveals, the underlying theme is the protagonist's subconscious reaction to abortions she has performed throughout her professional life as a doctor. This exposition hints at the protagonist's internal perspective – which will be discussed after we look at this very first part of the paragraph.

As part of the first subtitle of this story, this deictic marker indicates the first one of the three days that the narrative comprises. It sets up readers' expectation to learn about what occurred three days before. While it fixes the ST reader's focus on a particular point in the past, this aspect of ambiguity poses problematic challenges as shown by both TT1 and TT2. TT1 (example 6-5) shows the ST subtitle rendered as (TT-a) “1. *Three Days Before*” following the

ST form and meaning closely. In this way, TT1 attempts to bring readers to the point in time ‘three days ago’ at which point the story would begin (although it is ambiguous to what point the ‘three days’ is prior). The main issue with this rendition is a conceptual challenge. Since the ST phrase appears in the very first part of the exposition, there is no knowing before reading the whole story what ‘the three days’ should be prior to. We can presume it to indicate something along the lines of: ‘prior to now’, ‘before today’, ‘three days before this moment that the story begins to be told’ and ‘three days before the end of the story’. This problematic issue is an example of how ambiguous context can be appreciated by the ST audience but not by TT readers. However, ambiguity seems to be the intention of the ST– which will be discussed in the following paragraphs.

The ST phrase *사흘 전* *Sahŭl chŏn*, (lit. ‘three days ago’) brings the attention of the ST audience to a time in the past (three days ago) but also entices readers’ curiosity about what might have happened then. The sentence following the subtitle contains information relating to the three days: “사흘밖에 남지 않았다” *Sahŭlbakke namji anhatta* (ST), whose translations are: “Only three days left” (TT1); “Only three days remain” (TT2). All three sentences here indicate that the protagonist is conscious of having ‘only three days’ left/remaining ahead of her. According to the ST, the protagonist noted her awareness of this particular circumstance three days ago – three days prior to sharing this information with the readers. Following the ST, readers are to imagine being transported to the first day of the three days; and see the setting of the story as if it were being shown presently – as indicated by the present tense (before changing to the distant past in the paragraph to follow this).

On the other hand, TT2 has the subtitle “*I. Three Days Left*”. According to this, the point in time where the story begins is not in the past. Instead, it suggests that there are three days ahead of the point where the the story begins to unfold. The translation of this subtitle also sounds as though three days are left after having used up days beforehand – which is in line with the overall narrative – and is a partial repeat of the first sentence of the ST paragraph that immediately follows the subtitle. The sentence in translation is “Only three days remain” (TT2) in example 6-5. It sounds redundant for a story to begin with a subtitle and the sentence following it to give the same information (apart from the emphatic marker ‘only’). The ST indicates the story’s beginning as ‘three days ago’ and follows it with the opening paragraph headed by an idea of having only ‘three days remaining’ ahead of the character. Unlike the ST, by altering the subtitle here, TT2 omits the point in time that the story begins whereupon the

protagonist begins to reflect her life. The reason why TT2 has eliminated the reference to the past and paraphrased the subtitle can be because it considered it unnecessary to include the shifting of time between the past and present, demarcated by the ‘three days’. In this way, the opening of TT 2 reads as if it began in the present.

From the ST perspective, since it begins with “three days ago”, the statement of there being only three days ahead would have been made in the fictional past— three days prior to the scene of the first day that introduces the room with a southern exposure furnished with a grey chair. By beginning with the subtitle ‘three days ago’, the ST narrative presents the story as the protagonist’s recollection of what has happened during a particular three-day period. With regard to the TTs, both renditions keep the same level of ST ambiguity as to what significance the target date (at the end of the final, third day) is meant to hold, and they represent the story as narrated in the first-person looking back over her entire career. However, TT2 leaves out the ST’s emphasis shown by ostensive remarks indicating the story begins three days prior to the point in time that the protagonist begins to look back into her past. The alteration of the subtitle as seen with TT2 (6-5) can be attributed to following English TL norms – to avoid redundancy and keep it economical and coherent. However, what TT2 does not seem to consider relevant for the TT audience is integral to the implications the ST conveys: one, the ST accentuates the protagonist’s anxiety with the subtitle and the beginning of the paragraph followed by it. The fact that it is made ostensive that her retrospective introspection begins to take place precisely three days prior to her retirement intensifies her sense of desperation (about which readers find out towards the end). While TT2 also shows the aspect of the protagonist’s reflective thoughts its rendition of the subtitle does not suggest the protagonist’s anxiety – counting days down as she concurrently begins to recall her what has happened in those particular three days.

Example 6-6 Metaphoric allusions as implicatures

ST: (a) 창밖은 가을이다. (b) 남쪽으로 난 창으로 햇빛은 하루하루 깊이 안을 넘본다.

(a) *Ch'angbakkün kaūrida.* (b) *Namtchogūro nan ch'angūro haetpich'ūn haruharu kimpi anūl nōmbonda.*

TT1: (a) Outside the window, fall beckons. (b) Each day the sun peers more boldly and deeply through the south window.

TT2: (a) Autumn fills the south window. (b) Everyday, the sun peers through it into the farthest corners of the room.

ST: Pak Wan-sŏ (1980, 1993) 그 가을의 사흘동안 Kŭ Kaŭrŭi Sahŭldong'an, p. 11
TT1: Hyun-jae Y. Sallee (1999a) During Three Days of Autumn, p. 15
TT2: Ryu Suk-hee, (2004) Three Days in That Autumn, p. 7

The above sentences are the first part of the opening paragraph (example 6-6),⁷⁹ and they follow the subtitle we have looked at (example 6-5) – “1. Three days Before” (TT1) and “1. Three Days Left” (TT2). There are several metaphorical references which relate to the protagonist’s introspection in this segment (as well as in what is to follow it). These include the descriptive elements relating to the season ‘autumn’ (or ‘fall’), the sunlight relative to the window and a piece of furniture in this setting. Meanwhile, there is no mention of the physical space as a ‘room’, but it is understood that the setting is a confined space with a southerly exposure to the sun.

As implied by the subtitle, even though this passage is narrated in the present tense, the descriptions of the room allude to the protagonist’s circumstances as reflected three days prior to her retirement. Her mature age is implied by the season being autumn as shown in ST(a): 창밖은 가을이다 *Ch'angbakkŭn kaŭrida* translated as “Outside the window, fall beckons” (TT1) and “Autumn fills the south window” (TT2). Reading the ST sentence here, the narrator refers to the season as if it were something that would occur outside the window; as though the protagonist had only just realised her age by noticing the season changing and time lapsing without her being aware until this moment. The protagonist is an obstetrician and gynaecologist – which has not yet been revealed in this part of the story. In the opening paragraph, the functions of the protagonist’s job are alluded to by the metaphorical description as shown in ST(b): 남쪽으로 난 창으로 햇빛은 하루하루 깊이 안을 넘본다 *Namtchogŭro nan ch'angŭro haetpich'ŭn haruharu kimpŭ anŭl nŏmbonda*, (lit. through the southerly window the sun peers inside deeper each day): “peers more boldly and deeply through the south window” (TT1); “peers through it into the farthest corners of the room” (TT2). What is implicated by the ST sentence seems ambiguous, although it flags a strong signal with the phrase 안을 넘본다 *anŭl nŏmbonda* which relates to an act of peeking or stealing a look inside (of something or somewhere). Its ostensiveness is strengthened by the expression 하루하루

⁷⁹ The translations are published in the US as the spelling of certain words indicate.

깊이 (*deeper each day*) and the description of the window facing south– which can be read as an allusion to a person laying down and exposing the southerly part of their torso. The ST sentence intimates how the protagonist might view her role as a doctor in obstetrics and gynaecology: intrusive or inquisitive (in relation to seed of life). TT1 shows such an interpretation explicitly by translating the ST sentence (b) 남쪽으로 난 창으로 햇빛은 하루하루 깊이 안을 넘본다 *Namtchogŭro nan ch'angŭro haetpich'ŭn haruharu kimpī anŭl nŏmbonda* as: “Each day peers more boldly and deeply through”. Here, TT1 has inserted the modifier ‘boldly’ to accentuate the daring manner of the sunlight. The encroachment of the sunlight is described in this way in TT2: “Everyday, the sun peers through it into the farthest corners of the room”. Compared to the ST, TT2 illustrates the movement of the sunlight in more physical detail: ‘the farthest corners of the room’ – which is not in the text. The added information in both of these versions indicates their respective attempts to enhance the ostensibility of the ST implicature. While TT1 has inserted an adverb modifier, TT2 has added what is omitted in ST – the room. By virtue of such an ellipsis, the implication with the image of the sunlight peering alludes to looking into a female body. However, TT1 results in explicating it, and TT2 weakens the implicature because it specifies that the light is peering into the room rather than leaving it ambiguous. According to the context of the story, the images of the window and sunlight in the above passage are metaphors relating to a woman’s body being probed; and the implicature is a female body exposed to viewing. The above passage is followed by the next passage:

Example 6-7 Implicatures and interpretations

ST: 창가에 놓인 우단의자는 부드러운 잿빛이었다. 그러나 손으로 우단천을 걸쳐 반대방향으로 쓸면 슬쩍 녹두빛이 돈다. (c) 처음엔 짙은 쑥색이었다. (d) 그 의자는 아무짝에도 쓸모가 없다. 삼십년 동안은 같은 자리에서 움직이지 않은 채 하는 일이라곤 (e) 햇볕에 자신의 몸을 잿빛으로 바라는 일밖에 없다. (f) 그건 처음부터 거기 있었고 처음부터 쓸모가 없었다.

Ch'anggae nohin udanŭijanŭn pudŭrŏun chaetpich'ida. Kŭrŏna sonŭro udanch'ŏnŭl kyŏlgwa pandaebanghyang'ŭro sŭlmyŏn sŭltchŏk noktubich'i tonda. (c) Ch'ŏŭmen chit'ŭn ssuksaegiŏtta. (d) Kŭ ŭijanŭn amutchagedo ssŭlmoga ŏpta. Samsimnyŏn tonganŭl kat'ŭn chariesŏ umjigiji anhŭn ch'ae hanŭn iriragon (e) haetpyŏt'e chasinŭi momŭl chaetpich'ŭro paraenŭn ilbakke ŏpta. (f) Kŭgŏn ch'ŏŭmbut'ŏ kŏgi issŏtko ch'ŏŭmbut'ŏ ssŭlmoga ŏpsŏtta.

TT1: The velvet armchair by the window, (c) once boasting a rich hunter green fabric, has faded to a soft ashen gray. Brushed in a certain direction, the gray fabric becomes mustard green. (d) The chair has had a useless existence. (e) It has been standing in the same spot for more than three decades now, doing nothing but changing colors as the sun embraced it. (f) From the beginning, the chair has been abandoned, bereft of purpose.

TT2: The velvet chair beneath the window, soft gray in color, turns a subtle shade of olive when you brush the fabric against the grain. The velvet (c) was originally dark forest green. (d) The chair is absolutely useless. (e) For thirty years it has stood in that same spot, doing nothing but turning dull gray in the sunlight. (f) The chair's been there from the beginning, and from the beginning, it had no use.

ST: Pak Wan-sō (1980, 1993) 그 가을의 사흘동안 Kū Kaūrūi Sahūldong'an, p. 11

TT1: Hyun-jae Y. Sallee (1999a) During Three Days of Autumn, p. 15

TT2: Ryu Suk-hee, (2004) Three Days in That Autumn, p. 7

Similar methods of enhancing implicatures are seen with regard to TT1 in the above example (6-7), which is a continuation of the text in example 6-6. The main topic in the above passage is the chair that stands by the southerly window (as shown in previous passage). The first-person narrator illustrates how useless the chair has been for the past 30 years ever since it was found there by the window (since she opened her medical practice at this location); the only thing it does is to let the sunlight fade its colour. When the above two TT versions (example 6-7) are compared to the ST, it becomes apparent that all three versions, including the ST, treat the chair as a significant metaphor associated with the protagonist. For example, the description of the chair's colour flags our attention. TT2 will be looked at first as it is close to the ST: "The velvet chair [...] soft gray in color, turns a subtle shade of olive when you brush the fabric against the grain."; "The velvet [...] (c) was originally dark forest green" (TT2). According to this rendition, the allusion (c) can be read as: the protagonist was once young and vivacious in contrast to "soft grey" which refers to the current state of the protagonist. In other words, the change of colour in stages can be interpreted as the protagonist's aging process (and loss of morality she senses). She is currently beyond middle-age but still remembers her previous stage of life, as implied by the phrase "a subtle shade of olive" (TT2). On the other hand, TT1 explicates this implicature relating to the chair as follows (underlined for emphasis): "The velvet armchair [...] (c) once boasting a rich hunter green fabric, has faded to a soft ashen grey". The emphatic phrases such as "once boasting a rich" (as underlined here) result in additional characterisation of the chair. The phrase "has faded to" has also been added to "a soft ashen grey" in TT1(c). It must be noted that the ST passage (example 6-7) introduces the chair plainly as 부드러운 잿빛 *chaetpit* (lit. a soft ashen grey); it is then described afterwards that all it does is let itself fade to 잿빛 *chaetpit* (lit. an ashen grey). The above passage introduces the chair for the first time as the way it looks currently; it is in the state of a soft grey. Only afterwards, does the ST describe the course of the colour changes. The descriptions of the colour of the chair (a metaphorical object in the story) are relevant to the

protagonist's life. In reference to this allusion, it is important to note that the ST introduces the chair with a stative description: 'soft grey' or 'ashen grey' – rather than implying a process of change until the immediately following sentence does. The chair is a metaphor of the current stage of the protagonist's life ('a soft grey' at present). As she begins to review her life from a critical perspective (as she is about to retire from her profession), her recollection shifts back and forth to her past. We learn that the chair used to be a darker green, but it has arrived at the current state that it is in by letting itself fade in the sun. However, by upsetting the order of the sequence in which the colour of the chair (fabric) is introduced and elaborated, the TT has obliterated the ST implicature. The implied clues of ST do not need to be extrapolated, as TT1 has; they can be interpreted by TT readers.

Other elements of implicature in the above passage (6-7), which reinforce the metaphors previously mentioned, can be detected from the negative tone in the narrator's portrayal of the chair as "useless", ever since it was found when the protagonist first opened her medical practice thirty years ago. As shown by TT2, in close adherence to the ST segment, the chair is characterised as (d) "absolutely useless"; (e) "stood in that same spot, doing nothing but turning dull gray in the sunlight"; (f) "from the beginning, it had no use". This can be interpreted as her sense of disbelief in morality.

What kind of function are readers to infer from such a fervently disapproving tone in the ST in reference to having 'no use' and being 'useless'? In this context, we can associate the chair with the protagonist's own body, and the sunlight to her medical work as a gynaecologist. As it turns out, the character has focused on performing abortions for thirty years (apart from the very first accidental task of delivering a baby) in the name of setting women free from having unwanted children; and she regrets not having delivered more babies to the extent that she commits inexplicably peculiar acts (which involve aborting a premature baby and trying to save it without herself aware) (Pak Wan-ső, 1993, p. 73).

While TT2 follows the ST as closely as possible, TT1 here inserts explicit explanation, and thus enhances accessibility of the implicature. For example (underlined for emphasis), (d) "The chair has had a useless existence" is more ostensive than the ST due to the added reference 'existence' – resulting in an elaborate effect. Moreover, TT1 portrays the chair as an animate entity. Although it is indisputably a metaphor, the interpretation as such should be left to readers rather than interpolating it for them. A similar manner of interpolation is evident (underscored) in TT1 (e): "standing in the same spot [...], doing nothing but changing colors

as the sun embraced it”; the sun embracing the chair gives a rather more warm and affable mood to the protagonist than implied by her circumstances in the narrative. Another similar example of explicit augmentation is seen in TT1 (f): “From the beginning, the chair has been abandoned, bereft of purpose”; it provides an interpretation of the plain statement of ST (f): 그건 처음부터 거기 있었고 처음부터 쓸모가 없었다 *Kŭgŏn ch'ŏūmbut'ŏ kŏgi issŏtko ch'ŏūmbut'ŏ ssŭlmoga ŏpsŏtta* (lit. It has been there from the beginning, and has been useless from the beginning). The words and phrases of interpolation such as “abandoned” and “bereft of purpose” add semantic substance which is not in the ST. On the other hand, TT2 renders this ST as “The chair’s been there from the beginning, and from the beginning, it had no use”. The remarks that the chair has been there for no purpose are ostensive enough for readers to work out that they are part of the metaphor involved in an implicature.

6.3 Implicature in Character-Building

Example 6-8 Introducing character and implication

ST: (a) 영달은 어디로 갈 것인가 궁리해 보면서 잠깐 서 있었다. 새벽의 겨울 바람이 매섭게 불어왔다. 밝아 오는 아침 햇볕 아래 혈벗은 들판이 드러났고, 곳곳에 얼어붙은 시냇물이나 웅덩이가 반사되어 빛을 냈다. 바람 소리가 먼데서부터 몰아쳐서 그가 섰는 창공을 베면서 지나갔다. 하지만 남은 나무들이 수십여 그루씩 들판가에서 바람에 흔들렸다.

(a) *Yŏngdarŭn ŏdiro kal kŏsin'ga kungnihae pomyŏnsŏ chamkkan sŏ issŏtta. Saebyŏgŭi kyŏul parami maesŏpke purŏwatta. Palga onŭn ach'im haetpyŏt arae hŏlbŏsŭn tŭlp'ani tŭrŏnatko, kotkose ŏrŏbut'ŭn sinaenmurina ungdŏngiga pansadoeŏ pich'ŭl naetta. Param soriga mŏndesŏbut'ŏ morach'yŏsŏ kŭga sŏnnŭn ch'anggongŭl pemyŏnsŏ chinagatta. Kajiman namŭn namudŭri susibyŏ kŭrussik tŭlp'an'gaesŏ parame hŭndŭllyŏtta.*

TT: (a) Yŏngdal stopped in order to try to decide which road to take.

The cold winter wind was especially sharp at the break of day. As the sun rose across the scraggy fields, the frozen streams and puddles, lying about here and there, threw back glints of sunlight. The wind blowing from afar passed overhead, cutting through the air above him. The bare trees standing in clumps at the edge of the plotted fields shook in the wind.

ST: Hwang Sok-yong (1973, 2012) 삼포가는 길 *Samp'o Kanŭn Kil*, p. 8

TT: Kim U-chang (Trans.) (2012) *The Road to Sampo*, p. 9

The above ST text in example 6-8 is from the short story *Samp'o Kanŭn gi* (*The Road to Sampo*) by Hwang Sŏk-yŏng (1973) translated by several scholars.⁸⁰ It is a third-person narrative, which introduces the protagonist Yŏngdal. The topic in question is the first sentence (a) in example (6-8). Before discussing the elements which are challenging for translation with regard to this sentence, it is necessary to gather from the above paragraph as much information as possible about the character.

It is a severe winter, and the protagonist seems to be uncertain as to where to go. The description of the wintry frozen field seems to reflect Yŏngdal's outlook on his life. This is suggested in the remainder of the paragraph describing the bleak weather conditions; the choice of words and modifiers are the clues (as underlined and shown literal meaning): 겨울 바람이 *kyŏul parami*, winter wind; 매섭게 *maesŏpke*, bitterly/fiercely; 헐벗은 들판이 *hŏlbŏsŭn tŭlp'ani*, bare field; 곳곳에 얼어붙은 everywhere icy, frozen; (창공을) 베면서 slashing (across the sky); (나무들이 [...]) 흔들렸다 (trees [...]) were shaken. The TT in the above example 6-8 shows these elements as: “cold winter wind”; “especially sharp”; “scraggy fields”; “frozen streams”; “the wind cutting through the air before him”; “bare trees shook”; “in the wind. These are the initial stimuli for us to put together the contextual background. Reading the entire story would give a much clearer picture of the plot and the kind of character he might be. It will then be revealed that Yŏngdal is a labourer who moves from place to place looking for work, and staying in the area of work for a few months. He is compelled to lead such a transient lifestyle not by choice but because of hardships. Individual poverty under nationwide industrialisation is consistent with the underlying theme in portraying main characters in the story. Considering the context, the main implicature here seems to be that Yŏngdal does not know where to go; does not have a place to go; he wonders where to go. With regard to this point, a comparison between different TT versions can illustrate how they attempt to convey the implicature.

Example 6-9 Various TT versions in relation to ST implication

ST: 영달은 어디로 갈 것인가 궁리해 보면서 잠깐 서 있었다.
Yŏngdarŭn ŏdiro kal kŏsin'ga kungnihae pomyŏnsŏ chamkkan sŏ issŏtta.

⁸⁰ This work was produced during the period in which Hwang concentrated on portraying the lives of *minjung* labourers, workers, those who were considered low class.

TT1: Yöngdal stopped in order to try to decide which road to take.

TT2: Yeong-dal hesitated for a moment and considered his next move.

TT3: Yong-dal was standing for a moment while considering where to go.

ST: Hwang Sok-yong (1973, 2012), *Samp'o Kanūn Kil*, p. 8

TT1: Kim U-chang (Trans.) (2012) *The Road to Sampo*, p. 9

TT2: Dahee Kim (Trans.) (2008) *The Road to Sampo*, p. 27

TT3: Brendon McHale (Trans.) (1983) *The Road to Sampo*, p. 1

The above example (6-9) shows three different versions of the opening sentence. From the differences shown in their respective TTs, we will try to trace their basis for reformulating the ST implicature. Since it is the very first line in exposition, there are no other contextual clues as yet apart from little hints that readers find from the author's (and translators') choice of words and phrases. The linguistic elements will be looked at here and used to determine if we can find the link between them and implicature in the very first sentence.

Focusing on the sentential structure, first the verbs and the sentence endings will be compared. All three TT segments indicate, though to varying degrees, that Yöngdal does not have a definite destination planned. The three versions choose different verbal phrases: (TT1) "stopped in order to try to decide"; (TT2) "hesitated [...] considered"; (TT3) "standing [...] while considering". The first verb choices by TT1 and TT3 indicate their focus on Yöngdal's physical movement – or cessation of it. TT1 ("stopped") implies the character has been moving or walking; and TT3 ("was standing") is more about the state he is in – as though we found him standing. Meanwhile, TT2 suggests he has been thinking but is undecided. Proceeding to the other main verbal phrases in the second clause, TT1 ("to decide which road to take") implies that there was more than one road ahead of Yöngdal from which he could choose. TT2 ("considered his next move") hints at Yöngdal's state of mind – a decision is needed, and the choice of verb in the first clause "hesitated" while he "considered his next move" make Yöngdal seem thoughtful or determined. As suggested by "was standing", Yöngdal, according to TT3, might have been standing still for longer than he is aware, and "considering where to go" suggests he does not know where to go. The Korean ST verb 궁리해보다 *kungnihae poda* is related to 'try to figure out' and 'think', among others. At the same time, it does not suggest the kind of thinking required for intellectual or philosophical pondering. The choice of words for TT will need to be based on the nature of the character's disposition or lifestyle as shown in the ST. Translators can work out from the rest of the short story that this opening sentence is meant to suggest the character's aimless lifestyle. However, such an implication is not

encoded in the words and sentences; nor is it explicitly stated; instead, it is to be drawn by readers.

Example 6-10 Implicature in character-building

ST: 그가 (a) 넉달 전에 이곳을 찾았을 때에는 (b) 한참 추수기에 이르러 있었고 (c) 이미 공사는 막판이었다. 곧 겨울이 오게 되면 공사가 새 봄으로 연기될 테고 (d) 오래 머물 수 없으리라는 것을 그는 진작부터 예상했던 터였다. 아니나다를까. 현장 사무소가 사흘 전에 문을 닫았고, 영달이는 (e) 밥집에서 달아날 기회만 노리고 있었던 것이다.

Kŭga (a) nŏktal chŏne igosŭl ch'ajassŭl ttaenŭn (b) hanch'am ch'usugie irŭrŏ issŏtko (c) imi kongsanŭn makp'aniŏtta. Kot kyŏuri oge toemyŏn kongsaga sae pomŭro yŏn'gidoel t'ego (d) orae mŏmul su ŏpsŭriranŭn kŏsŭl kŭnŭn chinjakput'ŏ yesanghaettŏn t'ŏyŏtta. Aninadarŭlkka. hyŏnjang samusoga sahŭl chŏne munŭl tadatko, yŏngdarinŭn (e) papchibesŏ taranal kihoeman norigo issŏttŏn kŏsida.

TT: (a) Four months ago when he'd come to this place, (b) harvest time was at its peak, and (c) the building work was already in its final stages. He'd figured at once that if winter came soon, the construction work would have to be postponed until the new spring, and (d) that he couldn't stay here very long. As expected, the stie's office door had been closed three days ago and Yong-dal was (e) on the lookout for an opportunity to escape from the lodging house.

ST: Hwang Sok-yong (1973, 2012), *Samp'o Kanŭn Kil*, p. 8, 10

TT: Brendon McHale (Trans.) (1983) *The Road to Sampo*, p. 1

The above ST (example 6-10) establishes that Yŏngdal is a labourer who had been staying in this town since the harvest season. That sets the present time as the coldest winter month, as we recall from the previous example. From the description of the setting here, we can gather quite a few evidences relevant to implications relating to his work and personal lifestyle.

The goal is to build in our mind (based on the clues from this succinct report-style passage) a picture of the protagonist, rather than just relying on the lexically-referenced information. The basic premise is that Yŏngdal drifted into this place for work and presently looking to stealthily leave the house he has been staying. However, there is no mention of Yŏngdal looking for work or having lost his job in the above passage (example 6-10). It can be inferred that he is an itinerant labourer from the account – that he sought and arrived at the place when construction was already nearing its end, and that he knew he would not stay there for long. There are several clues in the ST that relate to the kind of life Yŏngdal is leading, which will be discussed in the following few paragraphs.

The character wandering to a new place when 'harvest time was at its peak' (한참 추수기 *hancha'm ch'sugi*) implicates his unusual life circumstances, particularly if farming is integral

to the character's culture.⁸¹ It is possible that Yŏngdal is not a farmer nor does he belong to a farming family; otherwise he would have been needed for the harvest, and not have drifted to this town. Another possible inference is that labourers prefer working at construction sites for better earnings than from farming (considering that this story takes place during Korea's industrialisation era).

ST (d) in example 6-10 indicates that Yŏngdal knew that he couldn't stay in this place very long since the construction site closed for the winter. Based on this information, we can make contextual assumptions infer that he has no familial or personal ties to this present town. When the construction work paused he continued to stay in the area for a few more days; he does not know where to go if we recall from the opening sentence in the previous example (6-9). It is inferable that he is a physical labourer as implied by the mention of construction work opportunities changing, and now of the site being closed. In considering all the foregoing elements, the communicative clues relevant to the intended implications, it does not appear to contain any problematic expressions or ideation that can challenge TL readers to arrive at implications about this character Yŏngdal. Readers are able to make the above inferences from several clues provided in this passage. However, there remains the mysterious clue: Yŏngdal looking to sneak away.

Example 6-11 Comparison of translations

ST: 아니나다를까. 현장 사무소가 사흘 전에 문을 닫았고 영달은 밥집에서
달아날 기회만 노리고 있었던 것이다.
*Aninadarŭlkka. hyŏnjang samusoga sahŭl chŏne munŭl tadatko Yŏngdarŭn papchibesŏ
taranal kihoeman norigo issŏttŏn kŏsida.*

TT1: Three days ago they closed the construction office as he had expected. Now he was
looking for an opportunity to sneak out of the canteen where he'd been staying and eating.

TT2: And indeed, the site office closed three days ago, leaving him no choice but to stay e
at the local eatery and wait for an opportunity to take off.

TT3: As expected, the site's office door had been closed three days ago and Yong-dal was on
the lookout for an opportunity to escape from the lodging house.

ST: Hwang Sok-yong (1973, 2012), *Samp'o Kanŭn Kil*, p. 8, 10

TT1: Kim U-chang (Trans.) (2012) *The Road to Sampo*, p. 9

⁸¹This idea and reading recall Gutt's analysis of a biblical text in which the timing of Ruth's return to her home is discussed (during the harvest season), which intimates unusual/perilous circumstances surrounding her life. (2000, p. 94)

Presently at the juncture described in the above passage (example 6-11), readers can gather that Yöngdal is out of a job, as he has expected, and on his third day without work, and he is looking “to escape” (TT3) from the place where he has been a lodger. Here, the phrase ‘to escape’ flags our attention. It is unclear what he would be running away from; and the timing is unreasonable because he will be facing a cold weather, as indicated previously.

Before uncovering what Yöngdal is trying to flee from, it is necessary to look closely at the ST phrases so as to determine how their TT counterparts represent the ST implication. Based on ST 영달은 밥집에서 달아날 기회만 노리고 있었던 것이다 *Yöngdarün papchibesö taranal kihoeman norigo issöttön kösida*, there is a clue that hints at the stealthy notion of the character’s situation: Yöngdal has been looking to “escape”. This information triggers the reader’s curiosity as to why and from what he would want to “escape”. The assumption that he does not want people (or someone) to notice him leaving the place implicates him as having done something that has put him in an awkward position. First, TT1 renders the ST sentence as: “he was looking for an opportunity to sneak out of the canteen where he’d been staying and eating. While TT1’s verb phrase ‘sneak out’ corresponds to the implicit mood detected from ST, the elaborate description of the lodging place is problematic. According to the reference *papchip*, it is indeed a place to stay and eat (like a lodging house; room and board). However, in the context indicated in this TT version, it sounds as though the reason for Yöngdal’s escape is to avoid paying for his lodging and food. In other words, the focus is put on the type of place he has been staying – rather than an implication he might have done something improper. TT2 version “leaving him no choice but to stay at the local eatery and wait for an opportunity to take off” does not show the ST implicature either. Instead, it connects the jobsite’s closure to Yöngdal’s reason to leave. While it is part of his motive to leave, it does not justify his plan to get away secretly. This version sounds as though Yöngdal was waiting for a suitable moment to leave (which could be determined by several factors like the weather condition, availability of transportation or final payment of his wages). However, the main reason for his imminent quiet departure is something else as implied by ‘escape’. This ostensive clue in ST that entices readers’ puzzlement is absent in TT2. Its verb choice “Take off”, a colloquial expression that might have suited the Yöngdal’s

own character, it does not necessarily have relevance to a stealthy manner implied in the narrative. On the other hand, TT3 renders ST implicature closely: “Yong-dal was on the lookout for an opportunity to escape from the lodging house”. It leaves the implication intact: that he has done something inappropriate.

TT1 has narrowed the possible reading of the implicature, and TT2 has broadened the scope of ambiguity; this has resulted from their explications. The intention of these TTs seem to be to guide their audience to follow the plot. However, explicating implicit information can lead to shape the implicature much too differently from ST. The abovementioned clues do not carry any cultural barriers or cognitive differences which may be problematic for TT readers to find relevance and work out the implicatures.

Example 6-12 Ostensive Stimuli in ST: by speech, choice of words, orthographic signs

ST: 검게 물들인 야전 잠바의 깃 속에 턱이 반 남아 파묻혀서 (a)누군지 쌍통을 알아볼 도리가 없었다. 그는 몇 걸음 남겨 놓고 서더니 털모자의 챙을 (b) 이마 뺨에 불도록 척 올리면서 말했다.

(c) "천씨네 집에 기시던 양반이군." [...]

(d) "아까 존 구경 했시다." [...] (e) 천가란 사람, 거품을 물구 마누라를 개 패듯 때려잡던데."

Kömge muldürin yajŏn chambauŭi kit sogē t'ŏgi pan nama p'amut'yŏsŏ (a)nugunji ssangt'ongŭl arabol toriga ŏpsŏtta. Kŭnŭn myŏt kŏrŭm namgyŏ nok'o sŏdŏni t'ŏlmojaui ch'aengŭl (b) ima ppage put'torok ch'ŏk ollimŏnsŏ marhaetta.

(c) "Ch'ŏnssine chibe kisidŏn yangbanigun."

(d) "Akka chon kugyŏng haessida." [...] (e) Ch'ŏn'garan saram, kŏp'umŭl mulgu manurarŭl kae p'aedŭt ttaeryŏjaptŏnde."

TT1: (a) It was hard to tell who he was, as the turned-up collar of his army field jacket came up to his cheeks. He walked up to Yŏng-dal, until he was only a few paces away from Yŏng-dal, and said, (b) pushing the brim of his hat upright:

(c) “So you are the one who used to stay at Ch'ŏn's place, aren't you?” [...]

(d) “I really enjoyed the scene, by the way,” he continued. [...] (e) “Ch'ŏn sure gave his wife a real beating – as if he was beating a dog.”

TT2: (a) there was no way of recognizing his face. He stopped a few paces off, (b) pushed up the peak of his dog-hide cap jauntily on his forehead and said,

(c) “You're the gentleman who stayed at Ch'ŏn's house.” [...]

(d) “I saw an interesting thing a while back.” [...] (e) “That Ch'ŏn character was foaming at the mouth. He was beating his wife like you'd beat a dog.”

ST: Hwang Sok-yong (1973, 2012), *Samp'o Kanŭn Kil*, pp. 10, 12

TT1: Kim U-chang (Trans.) (2012) *The Road to Sampo*, p. 13

TT2: Brendon McHale (Trans.) (1983) *The Road to Sampo*, p. 2

In the above passage in example 6-12, the protagonist meets a new character. This new character recognises Yǒngdal from the lodging house (run by Ch'ǒn – judging by his comments). As implied previously, Yǒngdal is running away, and this man approaches Yǒngdal and tells him about Ch'ǒn beating his wife. It is evident from several remarks made by this new character that Yǒngdal is implicated in an act or event that is relevant to Ch'ǒn's violent behaviour toward his wife. To make inferences from implicatures in this passage, it is necessary to see the context of the exchange between him and Yǒngdal more vividly.

The new character's particular manner of utterance should be considered as a contextual clue, which is part of the character formation and relationship. Here, the use of a rough style of speech is made ostensive by way of transliterating their idiomatic expressions. Although the orthographic features serve as an ostensive stimulus for ST audience, the phonetic transliterations of the Korean ST phrases have no relevance to contextual assumptions for TL speakers. These devices in the ST relate to the characterisation of the exchange between these two men: their backgrounds, and in this passage, the sarcasm in the new character's remarks and the mockery the protagonist senses and annoyance he feels. To list some of the contextual-clues relevant to these implicatures, the first one is where the new character makes it obvious to Yǒngdal that he knows him (when Yǒngdal has apparently just escaped). Then the man makes an ironical comment in a deriding tone about what a spectacle he has just seen. Even though it is not explained what that might have been, the manner in which he communicates this to Yǒngdal, who is practically a stranger to him, calls for keen attention. Yǒngdal's non-verbal reaction (shown by the rough narrative) also implicates Yǒngdal's link to the 'scene' the man is referring to. This man's sarcastic brag worsens to relay the horrific way Ch'ǒn was beating his wife. The relevance of this account to Yǒngdal can be found in ST (6-12). For example, the verbal suffix ~ㄴ (kun) which confirms what the speaker has seen or thought (as in "you are the one [...] at Ch'ǒn's" [TT1 (c)]) while making it ostensible to the hearer (Yǒngdal).

Here, the narrative voice has taken on a rough tone – which implies this protagonist-narrator is not pleased to hear about the news about the Ch'ǒns. The ST passage shows this by particular lexical items and orthographic means. For instance, instead of 얼굴 *ǒlgul*, in ST (a), for 'face', the narrator uses 쌍통 *ssang'tong* 'shit face' (approximately); and in place of 이마 *ima*, for 'forehead', it is 이마뻑 *imappak* in ST (b) – a rude and crude way of saying 'forehead'. In addition, the orthographic projection allows us to read (and imagine) the way the 'tough'

character speaks: ‘기시던’ ‘*kisidŏn*’ (in place of ‘*kyesidŏn*’) in ST (c), ‘[you] were staying at’; ‘존 구경 했시다’ ‘*chon kugyŏng haessida*’ (for ‘*choŭn kugyŏng haessuda*’) in ST (d), ‘I really enjoyed the scene’ – which are in a particular accent, not a regional one. Before this encounter between him and Yŏngdal, there has been nothing tough about the narrative. The ostensible change of tone as the protagonist-narrator introduces the new character implicates the mindset and attitude of the protagonist. Furthermore, the aggressive-sounding colloquial expressions betrays the protagonist’s irritability.

To discuss further a few elements in the ST: ‘아까 존 구경 했시다’ ‘*Akka chon kugyŏng haessida*’ – ‘that was some spectacle back there’(approximately) – 아까 *Akka* (‘back there’ or ‘then’) combined with the verb-ending ~*ssida* (for ~*ssuda*) suggests a presupposition shared with the man speaking about something that is relevant to (and implicating) Yŏngdal (with it). The man is asserting the degree of excitement by ‘~*ssida*’ a varied form of ‘~ *ssuda*’ (similar to the effect of ‘I tell you’). Additionally, the rude mocking, sarcastic tone and register the man assumes accentuate his intent to implicate Yŏngdal; and this engages readers’ curiosity about what Yŏngdal might have done in relation to a man beating his wife. TT1 and TT2 show how they addressed the syntactic and pragmatic differences involving the implicatures; it is mainly by way of creating the tone and register to mimic the ST character.

6.4 Allusions, Tropes and Euphemisms

Example 6-13 Metonymic expression, deictic phrase

ST:“(a) 청첩장 한 장 없이 결혼해버리는 법이 어디 있어? 하기가 청첩장을 보냈더라도 (b) 그땐 내가 세무서에서 주판알 튕기고 있을 때니까 (c) 별수도 없었겠지만 말이다.” (d) “난 그랬지만 넌 청첩장 보내야 한다.”

“a) *Ch’ŏngch’ŏpchang han chang ŏpsi kyŏrhonhaebŏrinŭn pŏbi ŏdi issŏ?* Hagiya *ch’ŏngch’ŏpchangŭl ponaettŏrado* (b) *kŭttaen naega semusŏesŏ chup’anal t’winggigo issŭl ttaenikka* (c) *pyŏlssudo ŏpsŏtketchiman marida.*” (d) “*Nan kŭraetchiman nŏn ch’ŏngch’ŏpchang ponaeya handa.*”

TT1: (a) “What’s this thing of going off and getting married without as much as a single invitation card? Of course, even if you had sent me an invitation card, (b) at the time I would still have been running up and down my abacus and (c) wouldn’t have been able to do anything about it anyway.” (d) “Regardless of what I did, you must still send me an invitation card.”

TT2: (a) ‘What do you mean by getting married without inviting me to your wedding?’ (c) Not that I could have gone as (b) I was stuck in the tax office counting numbers all day

long.
(d) ‘I know I was rather remiss, but you must send me an invitation when you get married’.

ST: Kim Sŭng-ok (1964, 1995) 무진기행 *Mujin’gihaeng*, p. 172

TT1: Kevin O’Rourke (Trans.) (1981) *Record of a Journey to Mujin*, p. 60

TT2: Moon Hi-kyung (Trans.) (1995) *A Journey to Mujin* p. 357

The above ST (example 6-13) has several elements that are much more strongly relevant to the SL users’ cognitive environment. Lexical phrases such as *ch’ōngch’ōp’jang* (lit. ‘wedding invitation card’) and *chup’anal* (lit. ‘abacus bead’), the deictic expression *kūt’taen* (lit. ‘back then/at the time’) and the idiomatic expression *hanjang ōpsi* (lit. ‘without as much as one’) are all such examples. Although it seems arbitrary to list them side-by-side in both SL and TL terms, they generally correspond as far as key words are concerned. The main idea is that the first speaker expresses his disappointment – (a) “what’s this thing [...]” (TT1); “what do you mean by [...]” – about not having been invited to the hearer’s wedding several years before the particular moment of their exchange. The effect is something along the lines of ‘how could you do that without a word about it!’ He does this by mentioning that there were no wedding invitations. This suggests that the speaker had learned about this friend’s marriage during their recent encounter. It is also possible that the marriage took place quietly far away without anyone invited from his hometown. The disappointed friend then supposes even if he had been invited he would not have been able to accept the invitation because back then he was flicking abacus beads (as indicated in ST (b): “주판알 튕기고 있을때니까” *chup’anal t’winggigo issul ttaenikka*). In reference to its counterparts TT1 (“at the time I would still have been running up and down my abacus”) and TT2 (“was [...] counting numbers all day long”), we can gather that the object “abacus” works here as a metonym for a low-level accounting clerk – merely counting numbers, comparable to menial labour. ST (c) “별수도 없었겠지만” *pyōlssudo ōpsōtketchiman* (lit. not much/nothing could have been possible) is a formulaic expression for SL users but requires contextual information to make it intelligible in the TT. For the ST speaker and hearer involved in the above exchange (6-13) its relevance is clear as linked with the speaker’s ‘low paying job’ and his friend’s ‘wedding’ to which he was not invited. They are rendered as (TT1) “wouldn’t have been able to do anything about it anyway”; and TT2 (c) “Not that I could have gone” – both indicating the friend’s wedding as the topic in their sentences. The speaker mentions this to appease himself as though it was his choice not to attend the friend’s wedding. The implicitly-communicated message (through (b) and (c) in ST) is that he would have been unable to take time off work to attend the wedding or too poor to

send a wedding gift to the friend. TT1 communicates all this by staying quite close to the ST lexical phrases; and TT2 conveys the gist of the message (as interpreted by the translator).

Considering the fact that TT2 is not of lexical transfer but of explication, TT2 might appear to be naturalized, more so than the TT1; however, the language in TT2 does not quite seem to be within common usage in the TL – which might interfere with TT relevance. TT1, on the other hand, is an attempt to represent every element of the ST thereby leaving the interpretation up to the readers. The end results vary because the ST references are incompatible with TL norms – which are largely cultural. The concern with ST as in the above sample is: whether idiomatic expressions and ST metonymy (names of things) such as these which are meaningful to the ST make sense to potential TT readers. Would they cause any misunderstandings? Neither of the above examples pose a misunderstanding of the message; yet they show distinctly different approaches to recreating the contextual environment conducive to TT relevance.

Example 6-14 Cultural Assumptions: weak relevance to TT reader

ST: "(a) 그 속물들 틈에 앉아서 유행가를 부르고 있는 게 (b) 좀 딱해 보였을 뿐이지요.
그래서 나와 버린 거죠." 박은 (c) 분노를 누르고 있는 듯이 (d) 나직나직 말했다.

"(a) *Kŭ songmuldŭl t'ŭme anjasŏ yuhaenggarŭl purŭgo innŭn ke* (b) *chom ttakhae poyŏssŭl ppunijiyo. kŭraesŏ nawa pŏrin kŏjyo.*" *Pagŭn* (c) *punnorŭl nurŭgo innŭn tŭsi* (d) *najŭngnajik marhaetta.*

TT1: "It's just that (a) sitting with those worldlings and singing a popular song seemed (b) a little regrettable, that's all. So, I just came away." (d) He spoke softly (c) as if controlling his anger.

TT2: 'It's (b) a shame to see her singing a pop song (a) to those Philistines, that's all. That's why I left,' (d) said Park in a low voice, (c) as if he were repressing his anger.

ST: Kim Sŭng-ok(1964, 1995) 무진기행 *Mujin 'gihaeng*, p.175

TT1: Kevin O'Rourke (Trans.) (1981) *Record of a Journey to Mujin*, p. 63

TT2: Moon Hi-kyung (Trans.) (1995) *A Journey to Mujin* p. 359

The above passage is excerpted from a short story *Mujinkihaeng* by Kim Sŭng-ok translated as *A Journey to Mujin* (TT2). In this example (6-14) several allusions in the ST trigger implicatures including the character's reaction to a particular social occasion. This character is a young man referred to as Park, who has recently met the protagonist who is relating this episode to us readers. The young man Park has joined fellow men from a tax office along with the protagonist who is visiting Mujin. According to Park's remarks shown in the passage, he seems to have an aversion to the group. Park's impression of these fellow men is not favourable. One of the reasons we see is their singing and making a female character sing (a)

유행가 *yuhaengga* (lit. ‘trendy song’). As discussed previously, this Korean genre music can evoke a variety of implications: it can give a cheerful effect and can also carry overly sentimental or vulgar tones with them, depending on the context. Some people still consider it representative of majority culture; yet others view it as indecorous in certain social settings (since the genre itself has become less fashionable than Western pop music). In the context of the above passage, Park’s stance is clearly indicated by the terms in which he refers to those who were singing at the drinking occasion: (a) “those worldlings” (TT1); “those Philistines” (TT2). Park expresses his disappointment at seeing the woman singing among this unseemly group in an oblique manner: (b) “a little regrettable” (TT1); “a shame to see her singing [...]”. His indignation at them can be detected not only from these references but also from the protagonist’s narrative: (TT1) (d) “He spoke softly (c) as if controlling his anger”; (TT2) “said Park (d) in a low voice, (c) as if he were repressing his anger”(TT2). These two reformulations of ST (d) 나직나직 말했다 *najiknajik marhaetta* (keeping the voice low) are intended to represent what the ST implies – Park’s restrained tone of voice in expressing his anger. This idea of anger displayed by speaking “softly” or in “low voice” may be foreign to TT readers; however, the ST’s own explanation 분노를 누르고 있는 듯이 *punnorŭl nurŭgo innŭn tŭsi* (as though pressing down / containing his indignation) compensates for the potential issue of relevance.

Referring to the music genre called 유행가 *yuhaengga*, TT1 has it as ‘a popular song’ and TT2, ‘a pop song’. Both of these versions can back-translate into the Korean word *yuhaengga*, but that is not a reliable method of verifying its adequacy. The nuance is different; TT1’s rendition ‘a popular song’ can indicate any type of song that is well-liked by the Korean people; but can make the context like that of the ST and relevant for TT readers as it has done in this case. On the other hand, ‘pop song’ (TT2) as a Western loan word in Korean, transliterated as 팝송 *p’apssong* (‘pop song’), refers to a different music genre – Western popular music, mostly from the United States and other Anglophone countries. TT2’s version “pop song” does not represent the same kind of presupposed assumptions associated with *yuhaengga*. In this sense, the TT2 rendition is inaccurate – and can result in no relevance to TT audience or the wrong implicature.

The question for translators to ask here is whether the translation indicates the characters’ perspective and assumptions and their intended implicatures. For example, it is crucial to consider whether potential TL readers can relate to the characters’ contextual assumptions and

see the irksome effect they have on Park, as indicated by the ST (feeling angered by the particular social scene involving a woman he seems to be preoccupied with). The background to the ST is that the woman who sang is an educated person who graduated from university as a classical musician. Readers are to see that the character Park is annoyed because the woman was made to sing what is implicated to be vulgar. This is at a drinks party where people gathered around; and the woman is standing up to sing some songs to please her male colleagues. The perception of Park might be that he saw her acting as if she were a cheap entertaining woman. Perhaps such a mind set is the source of his contempt— as suggested in the ST. The onomatopoeic adverb (c) 나직나직 *najik najik* is to indicate the attitude of the character who was speaking in this manner; he is indignant but unwilling to betray such an emotion. It is phrased as “softly” in TT1 and as “in a low voice”. Do they work as an implication of Park’s acrimony? Would it be possible for a translation to have the same effect by having the woman character sing ‘a popular song’? Could a woman singing a ‘pop song’ in a rural town likely anger this character when pop-songs are deeply associated with American songs and a modern lifestyle? Would that have made the character Park react in the same way as he did to *yuhaeng’ga*? These are some of the questions translators need to consider, relating to understanding the ST contextual implications.

Example 6-15 Ambiguity leading to varied implicature in TT

- ST: (a) 갑자기 나는 이 여자가 나의 일부처럼 느껴졌다.
 (b) 아프긴 하지만 아끼지 않으면 안될 내 몸의 일부처럼 느껴졌다.
- (a) *Kapchagi nanŭn i yŏjaga naŭi ilbuch’ŏrŏm nŏkkyŏjyŏtta.*
 (b) *Ap’ŭgin hajiman akkiji anhŭmyŏn andoel nae momŭi ilbuch’ŏrŏm nŏkkyŏjyŏtta.*
- TT1 (a) Suddenly I felt as if this woman was part of me.
 (b) I felt as if she was a part of me that I must cherish, however painful it might be.
- TT2 (a) All of a sudden, I felt that she was part of me,
 (b) a part which gave me pain but which nevertheless had to be cherished.

ST: Kim Sŭng-ok(1964, 1995) 무진기행 *Mujin’gihaeng*, p.184

TT1: Kevin O’Rourke (Trans.) (1981) *Record of a Journey to Mujin*, p. 73

TT2: Moon Hi-kyung (Trans.) (1995) *A Journey to Mujin*, p. 365

The above ST (example 6-15) is in the first-person narrative and shows metaphoric language. The contextual background is that the protagonist, an affluent person from the capital city taking a few days off work in this rural town, comes across a scene where the police has just

recovered by the river a dead body of a local barmaid – referred to as a ‘whore’ in TT2 (Chung Chong-wha, 1995, p. 364).

The above TT versions in example 6-15 show different interpretations of a passage from the Korean short story *Mujin Kihaeng* by Kim Sŭng-ok (1964). This ST segment consists of two sentences. There are two aspects in them that can affect the target implicatures in the TT: one is the question of repetition – what is the object that is reiterated? The other is the ways in which the repetition is addressed in the TT. The issues relate to the degree of ambiguity in the ST phrases in (b) ‘아프긴 하지만 아끼지 않으면 안될’ *apŭgin hajiman* (lit. ‘although it hurts’/‘although it pains [you]’) *akkiji anhŭmyŏn andoel* (lit. ‘must cherish /[be] compelled to cherish’). From a linguistic perspective, it is ambiguous as to what the ‘pain’ refers to. A closer look at the passage will clarify these issues.

Acknowledging that the ST is using metaphoric language, questions arise as to the renditions of ST(b) which can be syntactically confusing. Overall, ST sentences (a) and (b) in example 6-15 give an impression that the narrator is compelled to feel compassion towards the dead woman. First, in ST sentence (a) the narrator-protagonist draws a link between the dead woman and himself: “갑자기 나는 이 여자가 나의 일부처럼 느껴졌다” *Kapchagi nanŭn i yŏjaga naŭi ilbuch’ŏrŏm nŭkkyŏjyŏtta*, and it is translated as: “Suddenly I felt as if this woman was part of me” (TT1). In Korean, the passive form of the verb ‘feel’ (느껴졌다 *nŭkkyŏjyŏtta*) gives the effect of an involuntary state of realising something or being emotionally overwheled). Then the following sentence (b) affirms his empathy: “아프긴 하지만 아끼지 않으면 안될 내 몸의 일부처럼 느껴졌다” *Ap’ŭgin hajiman akkiji anhŭmyŏn andoel nae momŭi ilbuch’ŏrŏm nŭkkyŏjyŏtta*, translated as “I felt as if she was a part of me that I must cherish, however painful it might be”(TT1). According to this rendition, the act of cherishing is what might cause pain. This then prompts further questions in the readers’ minds: why ‘pain’ and in what sense is it referring to pain; could it be a sense of collective guilt?

According to ST and TT1, it is “the woman” that must be cherished by the narrator. Comparing the sentence (b) in the ST and the TT closely reveals more differences: ST omits the subject; it is clear to ST readers that the narrator is the subject; and from a syntactic perspective, the object that must be cherished is his own body, a part of which is compared to the dead woman. TT1 has inserted “she”; and this results in reiterating “as if this woman was part of me” with some modification in (b) “as if she was a part of me” [...]. By way of the indefinite article

‘a’, “part of me” reads like ‘a part of my body’ – close to ST (lit.) ‘*as if this woman was part of me. A part of my body [...]*’ The insertion of the deictic pronoun ‘she’ in TT1 can be considered necessary following TT grammatical requirements. While articulating this deictic reference, TT1 has obliterated the ST’s narrator’s emphatic allusion to ‘a part of my body’. As a result, TT1 shifts the focus sharper from ‘me’ and ‘my body’ to ‘this woman’. This point will be discussed in the latter part of this section.

As for TT2, the allusive language has been restructured in such a way that affects the scope of implicature. TT2 reads: “(a) All of a sudden, I felt that she was part of me, (b) a part which gave me pain but which nevertheless had to be cherished”. Its rendition shows a mixture of metaphoric language in (a) and explication in (b). In addition, the TT2 sentence avoids the same manner of repetition as in the ST (a) (lit. ‘was part of me’/‘a part of my body’). In TT2, repetition takes place in the ‘part’ and the ‘which’. As a result, its effort to link the woman and himself is weaker than in the ST; it does not carry the anguished mood of the protagonist reiterating his thought to himself. Furthermore, TT2 has taken a sentential structure which involves the pronoun “that” and which obliterate the simile. Instead, it makes the narrator’s sentiment more definitive (as in “I felt that she was part of me”) than a simile with a grammatical indicator for it “as if” as in TT1 (“I felt as if she was part of me”). In addition, TT2 puts emphasis on “part of me” narrowing its focus down to “a part which gave me pain”. This version gives an impression that ‘this woman’ is alluding to ‘a part which gave me pain’ and ‘this woman’ must be cherished like ‘a part of my body’ that caused him pain.

These different versions of translation verify the ambiguous features of the ST segment in example 6-15. First of all, is it the act of cherishing that ST alludes to that might be painful? Or, is the protagonist-narrator’s emotive implicature likened to the pain that might exist in a part of the speaker’s own body? There is no dispute that the relationship between the dead woman and the pain the protagonist felt is meant metaphorically. Yet, the ambiguity arising from the ST syntactic form beckons the questions: is it ‘the woman’, ‘me’ or ‘some part of my body’ that which causes pain – metaphorically? Is the allusion to a metaphorical illness or injury that ‘the woman’ represents, or is it ‘a part of my body that causes pain and shame?

According to ST(a), the topic is “이 여자” *i yōja*, ‘this woman’, which is likened to “나의 일부” *naui ilbu*, ‘a part of me’ – whose grammatical function is a complement; and the complement portion is partially repeated with some modification as “내 몸의 일부” *nae*

momŭi ilbu, ‘a part of my body’ in ST sentence (b). The change in the repeated reference shows a narrowing of the focus of comparison from the entity ‘me’ to ‘my body’. In this way, the narrator connects his existence to the dead woman more than merely as an abstract thought – empathy or compassion is one reading of this; it is also possible that the protagonist likens the dead woman’s life to the wound of a society which has failed to look after it; and he realises her life is as precious as his own. (a) Suddenly I felt as if this woman was a part of me. (b) As if a part of my body that I must cherish no matter how badly it pains me.

The two versions of translation (example 6-15) show two different interpretations. TT1 seems to have left the release of the implicature for readers to activate in that its poetic language can be understood in more than one way – which is like the ST. TT2 has narrowed the possible range of implicature by clarifying the ST allusion, while maintaining metaphoric language in form. This is partly due to the ST’s ambiguity; and, as it seems, partly to the translator’s determination of the strength of relevance to TL readers.

Example 6-16 Cultural context and implicatures

ST: 난 그중에서 (a) 큰 미자와 하룻저녁 같이 잤는데 그 여자는 다음날 아침 (b) 일수로 물건을 파는 여자가 왔을 때 (c) 내게 팬티⁸² 하나를 사주었습니다.
Nan kŭjungesŏ k’ŭn mijawa harutchŏnyŏk kach’i channŭnde kŭ yŏjanŭn taŭmnal ach’im (b) ilssuro mulgŏnŭl p’anŭn yŏjaga wassŭl ttae (b) naege p’aent’i hanarŭl sajuŏssŭmnida.

TT1: Well, I Slept with (a) Big Mija one night, and the next morning she bought me (c) a pair of shorts from a woman who came around selling things (b) on credit.^b

TT2: I slept with (a) the First Mija one night. The next morning the girl bought me (b) a pair of pants from a woman who sold goods (c) on daily credit.

ST: Kim Sŭng-ok (1965, 1995b) 서울 1964 년 겨울 *Sŏul 1964 nyŏn Kyŏul*, p. 265

TT1: Peter H. Lee (Trans.) (1990) *Seoul: Winter 1964*, p. 220

TT2: Chung Chong-wha (Trans.) (1995) *Winter, 1964, Seoul* p. 335

The above ST segment in example 6-16 is an account of a character’s episode involving a prostitute. The character is relating to two other men that the woman bought him a pair of underwear the morning after their encounter. There are several ostensive clues in what he has said from which it is possible to draw contextual assumptions. One is the fact that the character

⁸² The Korean ST reference 팬티 *paenti* (short for panties) is an English loan word assimilated into Korean vocabulary, and it refers to underwear/underpants.

is relaying this experience. What is his intention – to impress the other men as though it is something to show off? According to the character, as indicted in ST (a), the prostitutes at the establishment had the same but distinguished by a prefix that indicates their rank by 큰 (lit. big) or 작은 (lit. small). Another clue is more of a question as to why the woman would buy him a gift after their encounter. Additionally, the woman could not readily afford to buy him a gift. Yet she bought it, as the character said, but on some form of credit with a peddler. The assumptions attached to money “on credit” or “on daily credit” in this context (albeit a culturally-restricted contextual clue) are relevant for the reader to characterise the prostitute’s individuality.

It is necessary to examine whether any of these clues as described in the preceding paragraph can bear relevance and trigger contextual implications for TL readers. For example, the women mentioned the male character have the same name (Mija) but only differentiated by a hierarchical ranking, whether they are ‘big’ (TT1) – or the ‘First’ (TT2) – followed by the ‘Second’ and ‘Third’, Fourth and ‘Last’. This refers to seniority according to their age; ‘big’ or ‘first’ relates to the oldest person. As the character boasts, he spent a night with the oldest prostitute, and she bought him a gift next morning. The fact that the woman spent her money for him to buy him such an intimate gift as underwear, signals something. It seems peculiar for a prostitute to buy her customer a gift, who has just paid for her service. Adding to this is another fact that she had no means to buy anyone a present. So, she purchased it on credit – arranged by some kind of private loan system involving even petty cash.

It is uncertain what readers can interpret from the woman’s behaviour. It could be a misplacement of her affection. She could be read as a romantic, an overly generous soul despite what prejudices. It is equally puzzling as to why the male character relayed the episode involving the woman. In other words, from these clues the readers are to draw implications about the character and the contextual environment in which the story takes place.

One question to consider regarding the translations is: whether or not they represent the implicature arising from the character’s emphatic (ostensive) comments about the women having the same name, only differentiated by ranking them by some kind of seniority rules? In other words, there is an implication of anonymity in keeping the same name among the women; and yet, whatever generalisation and obliteration of the individuality of such women is achieved is negated by the episode that the male character relates to his fellow men. From these few pieces of information, it is also possible for readers to see the contrast between the

male character and her (who is more humane and compassionate than most of the other characters in the story).

Example 6-17 Contextual clue culturally-bound: weak relevance to TL readers

ST: “벌써 열시 반인데요. 좀더 재미있게 지내야죠. 돈은 이제 얼마 남았습니까?” [...] (a) “세상엔 다행히 여자의 특징만 중점적으로 내보이는 여자들이 있습니다.” [...] “아닙니다 (b) 종삼으로 가자는 애기 었습니다.” 안이 말했다. 사내는(c) 안을 경멸하는 듯한 웃음을 띠며 고개를 돌려버렸다.

Pölssö yölssi panindeyo. Chomdö chaemiitke chinaeyajyo. Tonün ije ölma namassümnikka?” [...] (a) “Sesangen tahaenghi yöjaüi t’ükchingman chungjömjögüro naeboinün yöjadüri issümnida.” [...]

“Animnida (b) chongsamüro kajanün yaegi yössümnida.” Ani marhaetta.

Sanaenün (c) anül kyöngmyörhanün tüt’an usümül ttimyö kogaerül tollyöboryötta.

TT1: It’s already 10:30. We should find something more entertaining. How much money is left?” [...] (a) “Fortunately, there are women in this world who specialize in showing off the particular characteristics that make them women.” [...]

“No, I was only (b) suggesting that we go to the brothel district of Chongno Third Street.”

The man (c) looked at Ahn with a smile that seemed filled with contempt and then turned away.

TT2: [...] ‘It’s half-past ten already. We should spend our time in a more exciting way than watching the fire. How much money have you got now?’ [...]

(a) ‘Fortunately there are girls who know all about female charm.’ [...]

‘Oh, no. I was (b) suggesting that we go see the girls on Chongno Third Street.’

The man (c) smiled contemptuously and looked at Ahn. Then he turned his head away.

ST: Kim Sŭng-ok(1965, 1995b)서울 1964 년 겨울 *Söul 1964 nyöñ Kyöul*, p. 277

TT1: Peter H. Lee (Trans.) (1990) *Seoul: Winter 1964*, pp. 226-227

TT2: Chung Chong-wha (Trans.) (1995) *Winter, 1964, Seoul* p. 342

The above passage is another excerpt is from the same story *Söul 1964 nyöñ Kyöul* (Kim Sung-ok, 1965). It shows an exchange between a male character called ‘Ahn’ and a nameless male character, referred to as ‘a/the man’. The use of anonymity has been seen in another episode (example 6-17) introduced through a character in the same story. In this example, the first four sentences (not counting omitted ones) in ST are utterances made by the character Ahn, and the remaining last one in ST is by the narrator describing the nameless man’s response to Ahn. There are several features of implications in the above passage which are abstruse to TT audience. The first one is the time of day Ahn mentions: it is ‘already’ ten thirty at night). In TT audience’s culture, it would sound more natural to hear ‘it is only ten thirty equating to the effect of ‘night is young’. However, ST environment was on that was under a night time curfew barring people from being seen in the streets between midnight through four o’clock in the morning. (This was in practice since 1961 up to 1982.) This is the backdrop to such a comment

as ‘already ten thirty’ – allowing them a limited amount of time to seek further amusement in the city. Then Ahn mentions a certain type of women characterising them as “showing off the particular characteristics that make them women” (TT1, example 6-17) – which is close to literal reading of ST. Here, Ahn’s ingratiating attitude is implied by his choice of adverb ‘fortunately’. These remarks and opinion of the character Ahn reflect the ST culture’s stereotypical gender partiality. This aspect may or may not be of enough relevance to the TT audience.

Then Ahn suggests they should do something more amusing than ‘watching the fire’ and proposes they to go some place called 종삼 *chongsam* (short for 종로삼가 Chongnosamga)⁸³. To most ST readers, this reference strengthens the implicature that Ahn’s remarks have established. While the place name is a metonymy to ST readers, it is merely a proper noun to TT readers, who are not familiar with what this location refers to.

In response to Ahn’s suggestion, the nameless fellow character then gives Ahn back a disdainful look and turns his face away from him (ST (c) example 6-17). This is a significant signal to readers insofar as they recognise the layers of implications made by the Ahn character: not enough time for fun before the curfew; the special characteristics of female gender; this particular place ‘*Chongsam*’, “Chongno Third Street” (TT1/TT2) offers women to serve men; hence the “contemptuous look” the nameless man gives back to Ahn.

TT1 addresses the issue of the place name in ST, which is obscure to TT audience, by adding the phrase “the brothel district of” to “Chongno Third Street” as seen in TT1 (b). This strategy is on consideration that the meaning implicated by ST cannot be conveyed coherently by a lexical transfer alone into the TL. However, the TT1’s naming of the particular establishment as a ‘brothel’ is a direct explication, much less ambiguous than ST.

As for TT2, it deals with the problem of contextual assumptions evidently by aiming to draw TT readers closer rather than possibly alienating them by revealing the Ahn character’s

⁸³ Park Ock-sue points out that the area ‘Chongno Third Street’ used to be part of the red-light district in Seoul during the time in which this short story takes place; and accordingly, Park Ock-sue sees TT1’s rationale for making such implicit information explicit in TT1. As for TT2’s rendition of this reference, Park sees TT2 as unsuccessful in communicating the contextual meaning. (2010a, p. 43) While his evaluation of TT1, with regard to the place name, his stance on TT2 is debatable.

politically incorrect remarks. Compared to TT1(a): “Fortunately, there are women in this world who specialize in showing off the particular characteristics that make them women”, sentence (a) in TT2 seems rather euphemistic and more ambiguous than ST(a) (example 5-28): “Fortunately there are girls who know all about female charm”. This modified version of phrase is problematic in that its ambiguity is greater than what is implicated in the ST; and therefore, it can lead to multiple possibilities of interpretation than suggested in ST. It is evident from TT2 (a) that its rendition has softened the intensity of the character’s opinionated statement relating to women. As such, it can reduce a possible impact on TT audience from the ST character’s repugnant remarks about women.

In TT2, the culturally foreign reference “Chonno Third Street” is addressed by a similar approach – by inserting “see the girls” to the passage. In this way (“see the girls on Chongno Thirs Street,”), TT2 explains the male character’s reason for suggesting a visit to ‘Chongsam’ (b) without needing to name the place as overtly as the TT1 does (“brothel”). This method is consistent with the way it deals with the vulgar characterisation of women shown by the male character Ahn. However, this strategy assumes the same kind of presupposition shared between the ST and its readers to exist between TT2 and its readers. If TT readers have followed and recognised all the contextual clues offered in the passage surrounding the ST1 (b), they should be able to work out what is meant by the added phrase ‘the girls’ in relation to ‘Chongno Third Street’. For instance, the nameless man responds ‘contemptuously’ to Ahn, who suggests this place (as can be seen in example 6-17). Such a reaction by the character serves as another clue to an assumption about the place.

If it is still opaque to TT readers, the phrase “the girls” from the phrase in TT2 can be replaced with ‘working girls’. However, it is important to gauge the level of ambiguity played between the characters within the ST narrative. It is true that the mere mention of a place as in the ST cannot be communicated to TT readers, but the end result should not affect the characters’ personalities and relationships in the narrative. They cannot be more obscure than how ST portrays them.

At the same time, it is not necessarily true that the TT must adhere to the level of ambiguity seen in the ST. The determination about the ambiguity would depend on the contextual as well as cognitive environment of potential TT readers. However, if we look closely at the ST context compared to TT context, we can see whether the given ambiguity of implicature is

justifiable. In the following section, a discussion will be presented regarding manipulation of ambiguity to actuate implicature by it.

6.5 Ostensive ambiguity as implicature

Example 6-18 Contextual background: unfamiliar to TL members

ST: (a) 그것에 대해서 쓰는 것은 회색 바탕 그림 속의 회색 옷을 입은 회색빛 남자를 회색으로 덧칠하는 것과 같은 행위가 된다. 회색빛 옷을 입은 남자가 회색의 담을 따라 걸어가고 있는데 아마도 그해 유월 어느 날 안개가 심하게 낀 이른 아침의 일이다..... 이런 식으로 시작되는 글처럼 말이다. 그러나 도대체 회색빛이란 무엇인가. 예를 들자면 회색 옷을 입은 남자가 회색빛 축축한 아침에 회색빛 담을 따라 회색빛 거리를 지나가는데 (b) 그를 뒤따라가 길옆의 회색빛 운하에 (c) 슬쩍 밀어 넣어버리는 것이다. 아무런 소리도 없이 오직 (d) 회색 물방울 몇 개만으로.....

(a) Kŭgŏse taehaesŏ ssŭnŭn kŏsŭn hoesaek pat'ang kŭrim sogŭi hoesaek osŭl ibŭn hoesaekpit namjarŭl hoesaegŭro tŏtch'irhanŭn kŏtkwa kat'un haengwiga toenda. Hoesaekpit osŭl ibŭn namjaga hoesaegŭi tamŭl ttara kŏrŏgago innŭnde amado kŭhae yuwŏl ŏnŭ nal an'gaega simhage kkin irŭn ach'imŭi irida..... Irŏn sigŭro sijaktoenŭn kŭlch'ŏrŏm marida. Kŭrŏna todaech'e hoesaekpich'iran muŏsin'ga. Yerŭl tŭljamyŏn hoesaek osŭl ibŭn namjaga hoesaekpit ch'ukch'ukhan ach'ime hoesaekpit tamŭl ttara hoesaekpit kŏrirŭl chinaganŭnde (b) kŭrŭl twittaraga kilyŏp'ŭi hoesaekpit unha-e (c) sŭltchŏk mirŏ nŏhŏbŏrinŭn kŏsida. Amurŏn sorido ŏpsi ojik (d) hoesaek mulbangul myŏt kaemanŭro.....

TT: (a) Even the act of writing this is like adding a layer of gray paint to a painting of a gray man, dressed in gray, against a gray background. Or like a story that begins: “A man in gray clothing walks along next to a gray wall in the early morning of a foggy day in June, of the year...” But what is this gray colour, anyway? On a wet, gray morning, for example, as a man dressed in gray passes through a gray street, walking along next to a gray wall, (b) someone is following him, and (c) inconspicuously pushes this man into a gray canal by the side of the road. (d) No sound: only a splash of water, which is also gray...

ST: Bae Su-ah (2006, 2013)(2013) 회색 시 *Hoesaeksi*, pp. 14, 16

TT: Chang Chung-hwa⁸⁴ and Andrew James Keast (Trans) (2013) *Time in Gray*, p. 17

This ST deliberately exploits ambiguity to make readers move across cognitive boundaries. The above passage (example 6-18) displays several distinct ways of using language. First of all, as the underlined portions indicate, the repetitive use of the word ‘gray’ is immediately noticeable. Second, the narrative is a mixture of descriptive and metaphorical language. For example, the act of writing alludes to painting, painting a gray man, and pushing the gray man

⁸⁴ The translator is also known as Chloe Keast.

quietly into the canal. It needs to be determined which part of this sentence is in imitation of the empirical world and which are in the imagined world – like one within a painting.

Then the ST (b)그를 뒤따라가 길옆의 회색빛 운하에 (c) 슬쩍 밀어 넣어버리는 것이다(b)*kürül twittaraga kilyöp'ui hoesaekpit unha-e (c) sŭltchŏk mirŏ nŏhŏbŏrinŭn kŏsida* describes the man (in gray) being followed and pushed inconspicuously into the gray canal. Here, the ST does not make it apparent who follows this gray man. According to the translation in example 6-18 (c) “someone is following him and inconspicuously pushes this man into a gray canal”; someone seemed to have harmed the man in gray. The translation sounds much less equivocal. A question arises about this enhanced coherence: whether the readers of this sentence can work out ‘who’ or ‘what’ pushes the man into the canal. From the sentence in translation, it sounds as if somebody has been following him and physically pushes him into the canal (d) causing “a splash”. However, taking into account the clues, including the allusion between writing and painting, as described in the first sentence of the ST and TT (example 6-18), readers should be able to imagine the passage is about ‘the man in a gray gray painting being dabbed by a few drops of gray water colour and smeared into the gray canal’ – all in a painting. The ST passage leads us to not only recognise the phrase “inconspicuously pushes him” as metaphoric language but also to see how the narrative has built up to blur the boundaries of reality in our perception. The problem of relevance in translating this Korean passage into English is not so much with the inherent linguistic issues as ambiguity that the artful style exploits.

The following ST (examples 6-19 to 6-21) illustrates another instance of intended ambiguity. These examples are the final part of this analysis chapter. Due to the large volume of ST and TT segments, they are presented in three parts.

Example 6-19 Rhetorical style involving metaphor and irony

ST: 나에게서는 오래된 이름이 있다. 그 이름은 길다. 그 이름을 다 부르기 위해서는 누군가의 평생이 필요하다. [...] 내이름이 궁금할 적마다 나는 내 이름이었거나 내 이름의 일부였을지 모르는 기억을 더듬는다. 그러면 어렵פות이 몇몇 단서가 떠오른다.

(a) 나는 누구일까. 그리고 몇 살일까.

태어나, 내가 처음으로 터트린 울음, 어쩌면 그게 내 이름이었는지 모른다. 죽기 전, 허공을 향해 알 수 없는 말을 내뱉은 어떤 이의 절망, 그것이 내 이름이었을지도 모른다. 복잡한 문법 안에 담긴 단순한 사랑, 그것이 내 이름이었을지도 모른다.[...] 나는 내 이름을 못 원다. (b) 하지만 내가 누구인지 설명할 수는 있다. 당신이 누구든 내 말은 당신네 말로 들릴 것이다.

Na-egenün oraedoen irūmi itta. kũ irūmŭn kilda. kũ irūmŭl ta purŭgi wihaesŏnŭn nugin'gaŭi p'yŏngsaengi p'iryohada. [...] Naeirūmi kunggŭmhal chŏngmada nanŭn nae irūmiŏtkŏna nae irūmŭi ilbuyŏssŭlji morŭnŭn kiŏgŭl tŏdŭmnŭnda. Kŭrŏmyŏn ōryŏmp'usi myŏnmyŏt tansŏga ttŏorŭnda.

(a) Nanŭn nuguilkka. Kŭrigo myŏt sarilkka.

T'aeŏna, naega ch'ŏumŭro t'ŏt'ŭrin urŭm, ŏtchŏmyŏn kŭge nae irūmiŏnnŭnji morŭnda. Chukki chŏn, hŏgongŭl hyanghae al su ŏmnŭn marŭl naebaet'ŭn ŏttŏn iŭi chŏlmang, kŭgŏsi nae irūmiŏssŭljido morŭnda. Pokchaphan munbŏp ane tamgin tansunhan sarang, kŭgŏsi nae irūmiŏssŭljido morŭnda. [...] nanŭn nae irūmŭl mot oenda. (b) Hajiman naega nuguinji sŏlmyŏnghal sunŭn itta. Tangsini nugudŭn nae marŭn tangsinne mallo tŭllil kŏsida.

TT: I have an old name. A very long name. To utter that name would require a lifetime.
[...] When I get to wondering about my name, I try to grab hold of a memory of what it was or what it might have been part of, and a few clues glimmer.

(a) I wonder who I am. And how old I am.

The first cry at birth, maybe that was my name. An inarticulate rant of despair directed toward the void, just before death, that might have been my name. Simple love couched in complicated syntax, maybe that was my name. Words swelling with grief like a dam about to be breached, that might have been my name. I cannot memorize my name. (b) But I can tell you who I am.
And whomever you are, you will likely hear my language as your own.

ST: Kim Ae-ran (2013) 침묵의 미래 *Ch'mmukui Mirae*, pp. 13-14

TT: Bruce and Ju-Chan Fulton (Trans.) (2016) *The Future of Silence*, pp. 165

The above ST in example 6-19 is an exposition of a short story by Kim Aeran (2013), which deals with the essence of language fundamental to all languages. It is narrated from the perspective of languages in the first-person voice; in this way, languages as a collective entity is personalised. ST (a) follows the opening paragraph, in which the first-person narrator introduces itself (language) indicating that it could not remember its name. The rest of the story to follow is a recounting of its characteristics. This ST narrative manipulates metaphoric language in eccentric ways and shows use of irony in the utterances as well. It treats 'language' as a collective noun, and as a mutable entity. Its unusual unconventional language usage evokes thought-provoking responses in ST readers as well as creating playful and humorous effects. At the same time, it poses complex challenges to translation.

The discussion will focus on the passages which contain a set of questions such as those (a) of the ST (example 6-19) that immediately follow the opening paragraph. There are three other sets of similar questions including those in examples 6-20 and 6-21, and they maintain the same interrogative format modelled after the ST (a): “나는 누구일까. 그리고 몇 살일까”

Nanŭn nuguilkka. Kŭrigo myŏt sarilkka. The first one of these two sentences (a) can be understood as (lit.) “Who am I”, which is then followed by another question headed with an “and” – (lit.) “And how old [am I]?”. The latter sentence in the ST (a) here is about the age of the narrator itself. The same pattern is repeated in the second and third paragraphs (example 6-20 and 6-21 to follow); and these are about the quantity of this first-person entity (which is grammatically unnatural) and where the entity lives, respectively.

The first issue for translation is to find out to whom these questions are asked in the ST (example 6-19). According to the translation in example 6-19, which renders them as: (a) “I wonder who I am. And how old I am”, the ST’s questions are interpreted as the internal reflections of first-person voices. However, they can be interpreted as a rhetoric designed to gather the attention of readers and to urge them to value the significance of languages. Considering that this two-sentence-question form is preceded by the initial introduction given by the protagonist-narrator itself, the narrator is well aware of who and what it is. The only thing that is not clear is the name of it: and this is an ironical statement too. It is a way of emphasising how long the name is. Moreover, immediately after posing each set of rhetorical questions (with the other three sets), the narrator provides an answer which develops by describing more about the entity who the questions have just been asked of. According to the ST and its TT (example 6-19): “I cannot memorize my name. (b) But I can tell you who I am. And whoever you are, you will likely hear my language as your own.”, the entity cannot recite its name (because it is too long to remember) but it can explain who it is, and it will be heard in the hearer’s language. As illustrated by this example, the narrator not only answers its own questions but also expounds the answer. It is indisputable that the narrator is trying to remember its name; simultaneously, this entity already knows all the answers to the questions. Based on this pattern, and the manner in which explanations are provided in detail, the ST form is more like a riddle. Considering these factors, there is more outward projection in the ST than in the translations and the first-person utterances read more like a declaration.

Example 6-20 Ostensive breach of grammatical norms in ST rhetorics

ST: 나는 누구일까. (c) 그리고 몇 명일까.

나는 이 세계에서 하나의 언어가 사라진 순간, 그 말(言)에서 빠져나온 숨결과 기운들로 이뤄진 영靈이다. 나는 거대한 눈(目)이자 입(口). 하루치 목숨으로 태어나 잠시 동안 전생을 굽어보는 말(言)이다. 나는 단수이자 복수, 안개처럼 하나의 덩어리인 동시에 낱알의 입자로도 존재한다. 나는 내가 나이도록 도운 모든 것의 합, 그러나 그 합들이 스스로를 지워가며 만든 침묵의 무게다.

Nanŭn nuguilkka. (c) Kŭrigo myŏt myŏngilkka.

Nanŭn i segyeesŏ hanaŭi ŏnŏga sarajin sun'gan, kŭ mal(𐏃) esŏ ppajyŏnaon sumgyŏlgwa kiundŭllo irwŏjin yŏng 靈 ida. nanŭn kŏdaehan nun(目)ija ip(口). Haruch'i moksumŭro t'aeŏna chamsi tongan chŏnsaengŭl kubŏbonŭn mal(𐏃)ida. Nanŭn tansuija poksu, an'gaech'ŏrŏm hanaŭi tŏngŏriin tongsie nannat'ŭi ipcharodo chonjaehanda. Nanŭn naega naidorok toun modŭn kŏsŭi hap, kŭrŏna kŭ haptŭri sŭsŭrorŭl chiwŏgamyŏ mandŭn ch'immugŭi muggeda.

TT: (c) I wonder who I am. And how many of us there are.

I am the spirit of the breath and energy released from a language at the moment of its extinction. I am a gigantic eye, a huge mouth. I am given life for a day, a brief span in which I look back over my previous life. I am both singular and plural, a collective and its parts, a fog bank and its separate wisps. I am the synthesis of all that helps me to be me, and the weight of the silence that makes such syntheses erase themselves. I am the volume of absence, the density of loss, the force generated when a light flicker on only to be snuffed out. I am the heat from decomposing animals and rotting food.

ST: Kim Ae-ran (2013) 침묵의 미래 *Ch'mmukui Mirae*, pp. 13-14

TT: Bruce and Ju-Chan Fulton (Trans.) (2016) *The Future of Silence*, pp. 166

The above ST passage begins in the same style of rhetoric (example 6-20), whose TT (c) is “I wonder who I am. And how many of us there are”. This rendition is problematic in that it changes an important feature to the narrative by normalising the language. The two aforementioned TT sentences in example 6-20 do not imitate the ST’s clues. This is because the second sentence in ST (c) in example 6-20 그리고 나는 몇명일까 *kŭrigo nanŭn myŏtmyŏngilkka* has been altered its style. The literal version would be: ‘How many I am’. But the translation in (c) 6-20 has made its structure grammatically accurate and added clarity to the sentence. It is questionable whether such enhancement is appropriate here considering the implicature triggered by that particular rhetorical style.

The puzzling form and ambiguous meaning in this case seem to be what the ST intended (lit. ‘who I am. And how many I am’) – as in an internal monologue as if addressing a third person. It can be understood like a riddle which starts with ‘Guess who I am’. And the flouting of norms in form like ‘How many I am’ would not have been problematic for TT readers insofar as they are aware of other contextual clues – which are apparent from the rest of the text.

Example 6-21 TT of rhetorical style: ostensive in breach of norms

ST: 나는 누구일까. 그리고 어디 살까.

나는 구름처럼 가볍고 바람처럼 분방해 시시각각 어디론가 이동한다. 그러다 나와 비슷한 것과 쉽게 결합한다. 다른 영들과 만나 몸을 섞는다. 몸을 불러 지상에 그림자를 드리운다. 그 그늘로 단어에 수의를 입힌다. 나는 시원이자 결말, 미지이자 지, 거의 모든 것인 동시에 아무것도 아닌 노래다. 나는 이런 식으로밖에 나를 설명하지 못한다. 다른 부족의 몇몇 문법을 빌려 말한대도 마찬가지다. 우리에게는 뚜렷한 얼굴이나 몸통이

없다. 하지만 우리는 우리가 누구인지 안다. 그리고 그게 우리의 정체다.

Nanŭn nuguilkka. Kŭrigo ōdi salkka.

Nanŭn kurŭmch'ōrōm kabyōpko paramch'ōrōm punbanghae sisigakkak ōdiron'ga idonghanda. Kŭrōda nawa pisŭt'an kōtkwa swipke kyōrhaphanda. Tarŭn yōngdŭlgwa manna momŭl sōngnūnda. momŭl pullyō chisange kŭrimjarŭl tŭriunda. kŭ kŭnŭllo tanōe suŭirŭl iphinda. Nanŭn siwōnija kyōlmal, mijija chi, kōŭi modŭn kōsin tongsie amugōtto anin noraeda. nanŭn irōn sigŭrobakke narŭl sōlmyōnghaji mot'anda. Tarŭn pujogŭi myōtpyōt munbōbŭl pillyō marhandaedo mach'an'gajida. Uriegenŭn tturyōt'an ōlgurina momt'ongi ōpta. Hajiman urinŭn uriga nuguinji anda. kŭrigo kŭge uriŭi chōngch'eda.

TT: (c) I wonder who I am. And where I live.

I'm light as a cloud, free as the wind, and constantly on the move. I readily embrace those who are similar to me. Did you know that spirits make love? And when we uncouple, I enlarge until I blanket the ground with the shade in which I shroud words. I am the beginning and the end, the unknown and the known, a song for virtually everything and at the same time nothing. This is the only way in which I can explain myself – I suppose I could try the syntax from one of the other tribes, but it wouldn't help. We lack a tangible body, we are faceless. But we know who we are and what we are.

ST: Kim Ae-ran (2013) 침묵의 미래 *Ch'mmukui Mirae*, pp. 14

TT: Bruce and Ju-Chan Fulton (Trans.) (2016) *The Future of Silence*, pp. 166

From the ostensive features of the ST, it can be understood as (a) 'Guess who I am, and how old I am', (b) 'Guess who I am, and, how many I am', (c) 'Guess who I am, and where I live.' Establishing or finding relevance for TT readers does not necessarily require the TT to be more coherent than the ST. The ST (examples 6-19 to 6-21) is manifestly intended to read as unusual, and it contains quite a few contradictory remarks, at least in an empirical sense of the world. For example, the narrator says s/he is singular and plural; the beginning and the end; the future and past at the same time. English TL literary trends can relate to such provocative work as this work by Kim Ae-ran.

Consider that we have read the final passage that begins with the same rhetorical questions: “나는 누구일까. 그리고 어찌 될까” (Kim Aeran, 2013, p. 33) translated as: “Who am I. And What's going to happen to me” (Fulton, B. and J-c. Fulton, 2013, 182). It is then followed by more description of itself (language) including its origin and its global aspects. It declares the importance of language/languages. This interrogative sentences serve as a rhetoric device to emphasise its identity by making it seem ambiguous so that readers are made to think about the answers themselves.

Chapter 7 Conclusion

This thesis has proposed to conduct contrastive textual analysis within a relevance theoretical framework to investigate how the TT has represented the ST's implicit language. Its analytic framework followed the notion that there is a cultural tendency in the way Korean interlocutors communicate: that a wider incorporation of context is expected in interpreting a speaker-intent relative to that in English-speaking context. In this regard, observations were made on the characteristic language usage in Korean (as seen in chapter 2) and confirmed that the implicit nature of language was more noticeable in Korean STs as their reading is inclined to rely more on context than projected in the TT. Such a discrepancy in context-dependency as a key aspect of cultural differences relates to translation problems. In this regard, the relevance theoretic perspective is pertinent to finding ways to address the cultural differences revealed by these STs and TTs.

As relevance theory is founded on the concept of implicature, it is applicable to analysing translation phenomenon affected by the implicit language of ST. In particular, this thesis has adapted Gutt's application of the theory, which addresses the communicability of literature across the contextual differences between ST and TT. It explains ST's implications and analyses their TT counterparts (as discussed in chapter 3).

This main analysis of this thesis was conducted by using Gutt's inferential model, and the primary source of data was ST and TT segments, which included those examples examined by Korean scholarship – which this thesis reviewed from a relevance perspective. The analytic steps entailed identifying the ST's ostensive stimuli, such as metaphors and rhetorical devices, and subsequently determining the strength or weakness of their relevance when they were reformulated in TT terms. In the process, contextual implications (as reflected in the TT) were compared with those of ST.

The contrastive analysis through chapters 5 and 6 has identified translation issues relevant to implicit language in the ST. Its ambiguous aspect was revealed to be (syntactically or semantically) linked with the inconsistent level of relevance between the ST and TT. Such issues contributed to the problems in the following textual attributes: 1) coherence (e.g. indexical and cause-and-effect relations); 2) reformulation of ST implicatures in TT terms; 3)

representation of ST implicatures of weak semantic basis; 4) interpretation (and articulation) of gesture or behaviour description; 5) added ambiguity. The key aspect threading through these issues is the recognizability of relevance.

The problems in coherence, a key feature and an incentive for naturalising translation, was noticed in some cases where ambiguity predominated despite the TT sentential organisation showing no linguistic problems. This tendency was attributed to the weak recognisability of relevance for the TT audience. In particular, the TT's interpretive basis was indeterminate in those cases where the cause-and-effect relations were not clearly indicated in the ST (e.g., elliptically suggested); these were problematic for the TT both in terms of interpretation and linguistic representation.

With regard to TT reformulation of ST implicatures, the analysis indicated that the complications were attributable to the instability of relevance and the inferential chain toward the ST implicatures. The ST's higher context-dependency and the TT's propensity for linguistically explicit textual organisation is the overarching issue. Problems were found among those ST features that did not have counterparts in TT language - or whose roles as literary devices were obscure in the TT context. Such issues were seen in examples where the ST involved honorific and deferential language to indicate the hierarchical roles assumed by the characters. Onomatopoeia and mimesis as well as deictic markers and elliptic phrases in the ST were also seen as devices to manipulate narrative voices, signpost the plot development, and portray the characters. However, such contextual clues for relevance in the ST were not transferable as the same devices to the TT by way of syntactic or semantic means. Examples of simile and metaphors demonstrated this aspect. These devices had to be transformed into descriptive language in the TT.

The analysis also showed that ST contextual clues for relevance were not consistently retained as recognizable to the TT audience. To evaluate the TT's relevance meant ascertaining whether or not the TT's counterparts imitated the ST literary devices adequately.

Similar problematic issues were noticed in terms of semantic representation of ST implicatures in the TT. Those ST elements whose interpretations did not show their references (e.g., absent or elliptically suggested) necessitated the TT to incorporate information from other parts of the ST and to account for its semantic basis with information accessed from meta-textual and extra-linguistic sources. A particular case was discussed with regard to cause-and-effect

relations – which were indicated by deictic and elliptic references in the ST, but whose visibility was vague in TT terms. Some of the elliptic markers in the ST suggested silence as a means of conveying restrained emotions. These abovementioned features had to be articulated in the TT's verbal terms, since the ST's contextual clues were expected to be opaque to the TT's audience.

Further problems include 'interpretation (and articulation) of gesture or behaviour', as discussed in chapters 2 and 5. The kind of behaviour conventionally accepted in ST culture such as silence is used as a means of expressing anger or resignation. Likewise, the usage of particular ST adverbs or descriptions of behaviour (e.g., a character covering herself with a blanket from head to toe to express her anger or frustration) is considered incoherent to a European or American audience. Such issues epitomize the cultural difference in making contextual assumptions; these conventional implicatures of ST were vulnerable to misunderstanding as vague and unengaging in TT terms.

Orthographic features, which indicate a regional dialect or suggest a hierarchical speech pattern involved in the portrayal of characters, are also problematic for the TT to reformulate their relevance. The attempts to mimic a rural speech style by deliberately misspelling and abbreviating verbs were seen in some examples. Their resulting effects in terms of relevance for the TT related too strongly to a particular region in North America. In this regard, such a naturalising strategy was considered ineffectual in that it weakened the relevance even further.

The issue of added ambiguity was particularly noticeable in two aspects: one seemed intended by ST, and the other resulted in misrepresentations in the TT. Those exploited in tropes were vulnerable to weak relevance in the TT. As a result, some of them were overly stylised as if to compensate for possible obscurity of relevance to the TT audience. Shifts in narrative perspective and voice were among other issues that diverged between STs – which involved a mixing of tenses and deictic viewpoints, and TTs, more of which required consistent tenses. There were some examples under analysis, in which the ST's narrative seemed ostensibly irrational and incongruent; such effects were a deliberate result of manipulating language. Their stylistic eccentricity were integral to the ST implicatures – which might seem irrational and incongruent to TL norms. In the TT, such devices were either overlooked or altered by attempts to naturalise them according to TL linguistic norms.

To summarise, the aforementioned ST implicatures were vulnerable to inconsistencies of translation methods. The problematic translatability was identified and explained in relevance-theoretic terms. TTs which did not consider the aspect of relevance did not seem to address the problematic translatability and retain the relevance of ST ambiguities and implicatures; naturalising tactics by means of adding semantic clarity and fluid readability to the TT needed to be accounted for. There were cases where TT relevance was deficient or absent, in which explication methods tended to be used as the remedy, involving the addition of phrases and consequently altering the tone of the narrative. Interpolation tactics were also used to fill in the gap as evident in some other cases as seen through analysis. In view of the significance of relevance, the viability of such a method should be examined against whether the contextual assumptions and implications achieved by such means are in line with the ST's intended implicature.

This thesis concludes that a relevance-theoretic application to textual analysis following Gutt's inferential process was beneficial for delineating ST implicatures and TT strategies. Its analytic framework proved effective in mapping the analytic steps involved in identifying implicatures. However, in terms of applying the theoretic framework to translation practice, there needs to be further studies relating to a TT's particular stylistic choices.

One of the challenges that this thesis has faced is the notion of literature as weak implicature, under which the relevance concept toward interpretation becomes unstable – because interpretations vary according to the specific reader. Furthermore, the authorial intention (relating to the speaker-meaning) is not necessarily constant or stable either. Notwithstanding the foregoing, it must be noted that there are some parameters around what is likely to be and what must be – the communicative and expressive intent – drawn from the text. They consist of linguistic, pragmatic and literary elements following the norms and conventions or showing signs of breaching them; these are shared with the readers of the text. Its imaginative reading also has its basis in: the textual and cognitive contextual sources.

Translations manifest their renditions in linguistic terms based on what must be processed as the ST intent. Although misunderstanding and misreading may occur, translations in good faith aim to recreate a contextual environment whose interpretive clues are considered to resemble those of the ST. The object of translation is not the interpretation itself but the textual elements as a medium to activate readers' cognitive responses; the TT is an imaginative context created based on what the translator has perceived to be imitative of the ST's context

(which cannot be replicated). In this way, the TT readers' cognitive environment can be enriched.

According to relevance theory, new information can enrich a reader's cognitive environment. However, applying this idea to translating what is foreign to English-speaking culture is to expect some resistance. As the analysis showed, some ST ambiguities were due to their foreignness. These were considered to have little to no relevance to the TT audience and it was thus necessary to naturalise them as most translators have done: by way of explication and interpolation or even reduction. However, a relevance theoretic allows for the possibility that TT readers can acquire new stimuli– foreign ideas and images, which expand their cognitive reserve context leading to new cognitive assumptions and in turn new implications. Thus far, the translation strategy has been focused on how to increase relevance for the TT audience, and how to avoid alienating them with foreignness.

This line of thinking opens a new door to a potential further enquiry about what sort of translation activities, strategies and methodologies can be considered to enrich TT readers' cognitive environment.

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